



迎新年 MOVE

2023 歲末展演
School of Dance, Taipei National University of the Arts 2023 Winter Dance Concert

2023/12/14 (四)~12/16 (六) 19:30

2023/12/16 (六)~12/17 (日) 14:30

國立臺北藝術大學展演藝術中心舞蹈廳



舞序

PROGRAM

《 2023 冬之旅 - 被遺忘的人 》

2023 Winterreise ~ The Forgotten People

蔣秋娥 Chiang, Chiou-O

《 誕生於出口的裂縫 》

Revealing fragments amidst the crevice

蔡慧貞 Tsai, Hui-Chen

/// 中場休息 15 分鐘 / 15 minutes Intermission ///

《 藤生 》

Evergreen

蔡銘元 Tsai, Ming-Yuan

《 *In your rooms* 》

(20 分鐘選粹 / 20-minute extract)

侯非胥・謝克特 Hofesh Shechter



在這片充滿 藝術生命力的 土地

在這片充滿藝術生命力的土地上，我們的舞蹈學院已經歡慶了40年的成立。身為這個舞蹈學院的院長，我深感榮幸能見證著每一位學子在這藝術之旅中的成長與蛻變。

在這塊土地上，雖然我們或許缺乏國家舞團的陪伴，但卻擁有不少傑出優秀畢業於我們學院的現代舞團。每一個舞者都是自由奔放的靈魂，每一次的演出都是對藝術極致追求的體現。

面對著愛好藝術人口相對不足的現實，我們並未被困境所擊敗，反而看到了更多的機會。這是一個在挑戰中茁壯成長的時代，而舞蹈正是我們展現自己、超越界限的最佳載體。

讓我們攜手共舞，透過教育點燃更多年輕心靈對藝術的熱情；透過創新開拓更多可能性；透過合作建構更為豐富的藝術生態。這裡不僅僅是一個學院，更是一個夢想啟程的地方。

40年風雨洗禮，是我們共同奮鬥的歷程，也是每位學子堅持的足跡。在我們的引領下，讓這塊土地上的藝術之花繼續綻放，為台灣的未來描繪出更加繽紛璀璨的畫卷。讓我們一同舞蹈，為藝術的輝煌明天不懈奮鬥。

舞蹈學院院長

何曉琪

On This Land of Creativity and Arts

On this land of creativity and arts, the School of Dance of TNUA has celebrated our 40 year anniversary. As the dean of the school, I feel incredibly honored to witness the growth and transformation of each student throughout their journey.

Although we might be short of national dance companies on this land, there are still numerous outstanding contemporary dance companies founded by our alumni. Each and every dancer has their own free spirit. Each performance made by them reveal their long term practice in pursuit of arts and excellence.

We have not been defeated by the challenges from reality and lack of arts aficionados. Instead, we found more opportunities. This is an era to grow within the challenging environment, and dance is the best vessel for us to express ourselves and cross any border.

Let us dance together. We should ignite more young people's passion for arts, create more possibilities by innovation and exploration, and incubate an environment for more diversity and variety in arts through collaboration. This is not just a school but also the starting point for dreams and goals.

We have written history together through our dance for 40 years. Each student has left their trace of their dedication and hardwork. With our guidance, the flowers of arts continue to bloom on this land, and we can picture a more colorful and bright future here in Taiwan. Let us dance together and fight with perseverance for the splendid future of arts.

Dean of the School of Dance

Ho, Hsiao-Mei

Hsiao mei Ho

【爍動 MOVE】

世代宣言閃爍

當代浪潮躍動

歷經疫情三年，今年全球終於迎來全面解封，恢復常態 – 一個世界翻轉、重新啟動的新常態。2023 年為北藝大舞蹈學系四十歲生日，2022 年歲末以 40 如 400 的【經典再現】，回顧創系前期幾位重量級的編舞家及教育家；2023 年初夏【四喜】，以舞蹈系四個重要階段的代表性編舞家，標示我們四十年歷程的時色遷移。此次歲末展演【爍動 MOVE】，揭示舞蹈系閃爍躍動的腳步，為新世代創造緊隨當代狂潮的飛躍點，伸張充滿動能的時代宣言！

藝術的本質為何？藝哲美史教育學家們各有釋義，然而有說「藝術走在時代之前」，我們得站在滾動的巨石上，輾壓著生活、環境、社會等所擠榨出的汁液，挹注於作品的生命，滋潤了人民乾涸的唇喉，為他們吶喊出內心無以名狀的聲音；又說「藝術家是上帝的天使」，以真善美的眼，凝視百態，創造眾生的盈缺浮圖。而舞蹈，從未缺席！

四十歲的北藝大舞蹈系沒有不惑，反而更加兢業的叩問：於多元瞬變的世態中，我們如何立足於傳統的根，站在過往巨人的肩上，與時俱進，且更勇敢大膽地遠眺衝浪，不被淹沒！此次邀請國際當紅又獲獎無數的以色列裔英籍編舞金童侯非胥•謝克特 (Hofesh Shechter) 成名作，三位舞蹈系出色的編舞家蔣秋娥、蔡慧貞、蔡銘元，他們呼應時勢、議題、人性情感、自然永續，對應當代新浪，開展北藝大舞蹈系下個世代的新【爍動】，朝向新時代【MOVE】！

祝賀 北藝大舞蹈學系 四十 生日快樂

舞蹈學系系主任 / 藝術總監

吳易調

2023/11/11

"MOVE"

Declaration of a shining generation and a surging wave of contemporary dance

After going through 3 years of the pandemic, the world finally lift its lockdown, returning to ordinary; an eversion of life, a restart of our new normality. TNUA Dance Department celebrates it's 40th birthday this year. Along the way we have had multiple powerful dance pieces to show our shining bright colours and passion, including the 2022 annual winter dance concert 40 as 400- Classics Rekindled, reviewing pioneering and critically important choreographers and educators, and the 2023 annual summer dance concert Quadrants, combining four choreographers with styles defining different important decades in dance; marking our 40 year journey and it's beautiful tones. This years annual winter dance concert MOVE reveals the shining and dynamic footsteps of TNUA Dance Department, we are pursuing the rush of freshness from the new age dance, piercing the breakthrough point and firmly declaring our passion and devotion for dance!

What is the nature of art? Art philosophy and history educationists have their definitions, however, it is said that "Art is ahead of its time". We stand upon a rolling stone, with factors of crushing daily life, environment and society squeezing out our creative juices, we focus on pouring it all into the works that nourishes the parched lips and throats of the people, and scream out the indescribable voice in their hearts for them. It is also said that "Artists are messengers and angels of God", with the eyes of truth, goodness and beauty, we gaze at all kinds of conditions and create a picture of all living beings. Dance, is proudly never absent in that picture!

Our voyage of 40 years still crusades on without any confusion, on the contrary, it inquires much more conscience: living in a multi-faceted and ever-changing world, how can we stay grounded in tradition, standing on the shoulders of past giants, keeping our pace with time, braver and bolder to look at the wave from afar and not fear to drown. For this concert we have invited a masterpiece from the renowned Hofesh Shechter, Israeli-British multi-award winning choreographer, adjoined by three outstanding choreographers from our department, Chiang, Chiou-O, Tsai, Hui-Chen and Tsai, Ming-Yuan. Excellently, they respond to current situations, issues, human emotions and natural sustainability, whilst corresponding to contemporary waves that roll in our modern day world. Join us as we carry out the developing motion in TNUA Dance Department's new age and MOVE towards a new era!
Best Wishes.

TNUA Dance Department Happy 40th Birthday

Chair, Department of Dance
Artistic Director
Wu, Yi-San



11th November, 2023

寫在《爍動》首演之前

在北藝大舞蹈學系創建四十週年、七年一貫制建制二十五週年之際，北藝大舞蹈學系以歲末展演，推出《爍動》，一展舞蹈學院的教學成果。

從創系到七年一貫制建立，展演，始終是北藝大舞蹈學系核心的課程中重中之重，同時，也是最能發現舞者從平日訓練量的累積到舞台上質的蛻變的過程。

歷年的年度展演，大抵會從四個方向去策劃節目：國際大師經典、歷史名作研習、新銳編舞創作，以及教師們根據學生學習成長之需要量身定制。這些以學生成長為首要目的之節目安排，使得舞台成為了學生成長的催化劑、加速器與推進器，讓學子們從學生到表演者逐漸羽化。也因此，初夏與歲末展演，始終牽動著人們的關注與期待。

在《爍動》中，舞蹈學院的核心課程教授蔣秋娥、蔡慧貞，以及兼任教授蔡銘元，將他們縱橫國際舞壇、親炙國際巨擘數十年之舞台經驗，轉化成巨大的教學能量，在芭蕾、當代以及東方當代之表演上，經由他／她們悉心地為學生多元的學習，設計出舞台實踐的具體連結，讓這些未來的舞蹈藝術工作者，能在大舞台上進行表演這一學門不可或缺的身體實踐，從身體到表演、從文化到思考、從學業到專業，讓學生有長足之成長。

在這次的展演中，易珊主任經由數年的努力，終於促成了當今橫掃歐美舞壇的編舞家侯菲胥的經典舞碼首次在台灣的重建。負責重建的，是侯菲胥舞團排練指導、北藝大校友張建明，負責排練的，是北藝大新進教師王元俐，以及侯菲胥 2 團前舞者、北藝大校友張杰瀚。這樣的安排，其實也是舞蹈學系近年在推動歸巢計畫、國際大師經典重建與雙向連結的一部分。目前國際各大舞團紛紛引進侯菲胥的作品，而重建的工作，大部分落在張建明身上，如巴黎歌劇院、荷蘭舞蹈劇場、丹麥皇家芭蕾舞團等等難計其數。這也使得接觸與掌握侯菲胥獨特的身體系統、藝術理念與舞台風格，對有志走向世界舞台的年輕舞者具有非凡的意義，同時也是傑出校友以自身的專業成就回饋母校、回饋下一個世代的舞者。

藝術教育，是最不可能使用「量化」、「質化」來體現學生之學習成效的。這種統計學的過度運用，沒用實質意義。尤其是舞蹈藝術，既不能以舞者累積做了多少個「蹲」、多少圈「旋轉」、多少次「延展控腿」作為學習成效的量化依據，亦無法

度量學生在「擦地」、「小踢腿」、「屈伸」日復一日的重複練習中所累進的肌力、延展與爆發的速度、重量與力度，以證明學習成效的「質化」。除非將培訓奧林匹克運動員級別的高端儀器普及化運用於教育體制。

那麼，如何辨識學生在專業學習上的成長呢？除了進階課程中教材的難度逐步提升與學生的進階掌握之外，專業訓練的舞台，是最能看到學生質化的具體表現的。這種質化的學習成果，正是以能彌補文字語言之不足的舞蹈身體來視覺表現的。

在北藝大的舞蹈廳，每年兩度的展演，不僅可以檢視學生的課堂累積、可以看到不同階段的學習能力展現，更可以看到學生通過作品的演繹，將不同的學習經驗統整轉化，亦可藉由國際大師的作品研習，將舞台表現能力與國際宏觀視野拓展向世界的舞台，以一種堅定、持恆、自律與開放的精神和態度，落實到具體的身體實踐上，展現一種量與質的成果。

從 2005 年第一屆七年一貫制畢業算起，18 年間，北藝大舞蹈學系畢業生遍佈台灣，同時，逾 150 名畢業生縱橫國際舞壇上，形成歐洲人所說的「台灣現象」。這大概是最能印證教育成果的。夢想是美好的，但只有不斷地以實踐努力去落實，夢想才會真正變得美好。

祝福年度展的每一位參與者、表演者，也十分期待舞者們的每一次綻放。

張曉雄 教授

2023.11.19

望山居

張曉雄





Write Before the Premiere of MOVE

MOVE, the 2023 annual end-of-year performance presented by the School of Dance of TNUA, is to showcase the hard work and efforts from the last 40 years since the founding of the School of Dance at TNUA and the last 25 years since the 7 year BFA program was built.

Since the beginning of the School of Dance, and the 7 year BFA program as well, performing has been the main focus of the dance education in our school. Also, it is the most efficient way to see how dancers apply their daily training to the performance on stage.

The programme of the annual end-of-year performance always covers international masters' classics, famous works on history, pieces created by choreographers from the new generation, and the works tailored for the students and choreographed by the faculty. The main goal of the design of the programme is for students to learn and grow. Theaters facilitate and propel the growth of the students, making them transform from learners to performers. Therefore, many people always draw their attention to the early summer performance and the annual performance.

In MOVE, the professors, Chiang, Chiou-O, Tsai, Hui-Chen, and the adjunct professor, Tsai, Ming-Yuan, from the core curriculum of the School of Dance, transformed their decades of experience on stage around the global dance scenes into immense teaching energy for ballet, contemporary, and eastern contemporary dance. Through their dedication to providing students various aspects to integrate their daily practices to the final presentation in the theater, these future dancers and artists have opportunities to apply their knowledge and thinking on their body, performing, culture and society to the professional performing art world.

After years of hard work from Wu, Yi-San, the chair of the department, the first reconstruction of Hofesh Shechter's classic piece, In your rooms, in Taiwan is finally realized. The rehearsal director of Hofesh Shechter company, also our alumnus, Chang, Chien-Ming, is in charge of the process of reconstruction. And the new instructor, Wang, Yuan-Li, and another alumnus and also the previous member from Hofesh Shechter II, Chang, Chieh-Hann, are the ones in charge of the rehearsals. This arrangement is part of the Home-Coming project, reconstruction of international masters' pieces, and the dual connection. Hofesh Shechter's works have been introduced in many major dance companies around the world, Opera Garnier, Netherlands Dans Theatre and Royal Danish Ballet and so on. Chang has been appointed to these reconstruction projects for his experiences and comprehension about Hofesh Shechter's unique body training system, concepts, and theater aesthetics. This is a milestone for such a young dancer that stepped into the global dance scenes. Chang's achievement in dance thus becomes reciprocal to the alma mater and passes down to the next generation.

It is almost impossible to assess students’ learning by quantification or qualification in art education. Overuse of statistics in this context is meaningless. When it comes to dance, students’ learning result cannot be quantified according to the number of plies, pirouettes and développé. Also, the strength, speed, weight and force for extension and explosion accumulated from repeatedly daily practices of tendus, jetes, and fondus cannot be measured unless high technological devices for olympic athletic training can be implemented in all the education institutions.

Then, how to evaluate students’ improvement and growth in their profession? In addition to increasing the difficulty of the advanced course content, stage production with professional standards is ideal to assess each student’s improvement in their qualities, so the acquisition of dance and performing is visualized by the dancing bodies that complement the languages and words as well.

Through two major annual performances in the TNUA Dance Theater, we can see not only what students have been learning in class and different levels of ability but also their integration of learning and experiences. The students can also broaden their horizon to the global standards of performance by studying international masters’ pieces. With these performances, students show how they implement a steady, patient, self-regulated and open mind and attitude into their daily physical practice.

Since the first class of the 7-year BFA program graduated in 2005, 18 years ago, alumni from the School of Dance of TNUA are in every corner in Taiwan. Meanwhile, more than 150 graduates have been active and engaging in international dance scenes. Europeans even call this “Taiwan phenomenon.” This probably is the best way to evaluate the results for an education institution. Having dreams is one thing, but dreams will not come true unless everyone keeps working hard and putting efforts.

Hope every participant and performer of the annual end-of-year performance would enjoy every moment in the process. And I am looking forward to seeing the bloom of each dancer.

Professor
Zhang, Xiao-Xiong



19 Nov 2023
Mountain Viewing Lodge



貼著暴力與脆弱，卑微前行 In your rooms 十六年後 仍具現實感的當代人處境

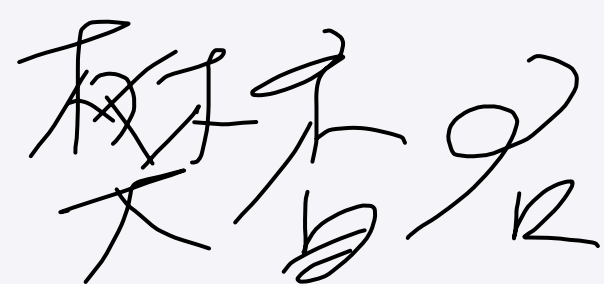
文 樊香君（國立臺北藝術大學兼任助理教授）

就現當代舞蹈史的發展來看，侯非胥之所以風靡當代舞壇，並為多數編舞者與舞者所嚮往的，正是其舞作中獨有的身體語彙：鬆沉而具有爆發力的下盤，借地之力，踩踏著節奏感強烈的律動；舞者時而屈膝躬身、悶頭騷動；時而昂首朝空鎚擊、跺地彈跳，卑微身姿集體性地爆發為一股強勁的抗爭力量。舞者能量的瞬間大幅躍動，勾引著觀眾身心蠢動。侯非胥身體語彙的實驗與打磨，首先可從現當代舞蹈的一貫「傳統」來看：視動作為舞蹈藝術的主體。在此前提下，上個世紀初的德國與美國現代舞先鋒舞蹈家們，皆不約而同地在其舞蹈實踐中探尋乘載文化精神的身體動作，而後提煉為舞蹈風格。

不過，在這條現代舞的美學建立路徑上，侯非胥立下的新標竿，是身體與音樂的強烈相伴；更切確的說，是身體與節奏韻律的相互給力，這應可回溯至侯非胥自小的民族音樂薰陶。相較於將音樂視為情緒氛圍、舞作敘事或時間結構的現代、後現代舞蹈音樂關係，侯非胥舞作中強烈的節奏和韻律感，無疑使其作品從更底層的身體脈動上與現場觀眾強烈勾連。可以說，侯非胥舞作的當代性在於，從具地方色彩的節奏韻律提煉出連結身體深層脈動的動的狀態。而這樣一種狀態，是以當代人而非為以民族國家為單位所提煉的身體狀態：擺盪於壓迫與被壓迫之間，卑微前進；脆弱同時具抵抗韌性與爆發力，甚至接近瘋狂邊緣的複數身體。這樣一種時而卑微、時而激進、時而歇斯底里的身心狀態，不正一針見血地指向被當代加速度所碾壓的多數人們嗎？

這般赤裸的當代人姿態，在首演於 2007 年倫敦沙德勒之井的 In your rooms 中早已精煉成形。16 年後的今天由北藝大舞蹈系學生節錄重演，在舞者們接地氣也接人氣的精彩震盪下，作為觀者的身心撼動不在話下。而某種程度上更令我感到不安的是，作品中反映的暴力與脆弱竟如此貼近我們今日的社會現實。侯非胥擅長的影像式結構舞作手法，以及侯團舞者時而激昂悲憤，時而壓抑漠然的肉身張力，在在逼視人類底層慾望的灰暗深淵。

觀看此作的今天，若思及全球紛起的天災與人禍危機，更顯 In your rooms 的當代意義，亦即，侯非胥舞團獨特的身體語彙給予當代社會的深刻撞擊與反思：感受著舞者以身體引動當代的我們的同時，更令人懷疑時間是否曾經前進？人類是否曾經進步？歷史是否讓我們學到些什麼？這是觀看此作最為百感交集之處。如果可以，我私心希望再一個 16 年後，全球紛起的人禍危機可終告一段落，而侯非胥作品的精彩仍在於緊貼地氣與人氣的脈動，揭開人性隱匿灰暗的同時，引動我們作為人類的堅韌力量。



Forward but humble, along with violence and vulnerability

How contemporary and relevant In your rooms still is after 16 years

Written by Fan, Xiang-Jun (Adjunct Assistant Professor, TNUA)

From the historical perspective of contemporary dance development, what makes Hofesh Shechter so influential and admired by choreographers and dancers in the contemporary dance scene is the unique movement vocabulary in his works. His signature moves include the relaxed, dropped lower body with explosive force and stomping with grooving along with the music beats. At times the dancers bend their knees and hunch their back, shaking with their head down; at times the dancers raise their head and hands up in the sky, with their feet stomping, jumping and bouncing on the floor. They hunch their back humbly and later synchronize into one fierce force to fight. The burst of dancers' large movement is so mesmerizing and contagious that it makes the audience move unconsciously. The testing and polishing of Hofesh's movement vocabulary goes along with the "tradition" in current modern dance. That is, seeing movements as the core of dance as an art form. Along with the premise, since the beginning of last century, the pioneer modern dance dancers from Germany and the US were all in search of the body movements that carry their cultural identity in their practice in dance, and later the movements would be refined as a dance style.

Nevertheless, while the aesthetic standards in contemporary dance have been explored and stretched, Hofesh set the new standard with the strong connection between body and music. More accurately speaking, how body and rhythm are intertwined with each other, and it is refined from the folklore rhythm that he grew up with. Unlike the dance-music relationship in modern and postmodern dance, treating music as the atmosphere, narration or time span for choreography, Hofesh incorporates strong rhythm and grooving in his works, making his audience relate his work by dancers' grooving. In other words, the contemporaneity of Hofesh's choreography is the movement state from deep inside one's body, and this state of movement is the state as an individual in this moment, instead of as an ethnic country. Dancers shifted between oppression and being oppressed, moving forward but humbly. They are fragile but also resilient and powerful. All these bodies are in the borderline of craziness. I ask the question to myself, isn't acting humble yet radical and even hysterical exactly the state of mind of the people nowadays, who are crushed by the acceleration of contemporaneity?

Such a revealing depiction of modern society was refined and shaped already since the debut of In your rooms at Sadler's Wells Theatre in London 2007. After 16 years, it is performed by the students from the School of Dance at TNUA. After watching dancers' non-stopped grounded movements, I am definitely moved as a viewer and disturbed in some ways by how this work retains its relevance in today's society.

Each of us will have our own personal interpretation when viewing this work. There are many questions that came into my own mind spurred by the global situations we witnessed over the past decade and the impact on humanity in a modern progressive world. Maybe that is why performing In your rooms now feels so meaningful. We, dancers, someone who experience contemporaneity through our body, maybe should think if time ever moves forward, if humanity has ever progressed? Does history let us learn something?. If it is possible, I hope Hofesh's work, as a piece of Art, will still be so authentic after another 16 years,



當代的精神是啟於傳統始於傳承

回顧「爍動」過往的每一趟旅途

文／簡麟懿（舞蹈學院碩士班創作組二年級）

我是一個正在就讀舞蹈系研究所的老屁股，讀了這麼久的書，一晃眼「時間」就溜到了跟前，著實叫人好不莞爾，但每每想起沿途的風景，其欣欣向榮卻又令人迷戀依依，說起來老屁股還是幸福的，多待了一點時間，得以乘坐在蜿蜒的長河裡，觀看時間化作一個個亙古不移的經典，同時兼顧柔韌且可形塑的概念，恰如難得的吉光片羽，在同一片關渡妖山的天空中，飄出不一樣的模樣與軌跡。

況且更多時候，時間似金，是一個可以誘發各種故事潛能的 ONE PIECE，適逢今年舞蹈學院四十週年，母校一如既往地重金禮聘國外當紅大師作品來臺實作演出，透過一連串的課程安排、國際論壇，協助年輕的舞者們與外頭的世界接軌，並在各種身心靈的極限中，亦步亦趨地將自己解構、重組以及詮釋。這樣的脫胎換骨，不僅是時間所帶來的饋贈，同時也令人不禁回想起日月如梭，牽引了經緯也織就了嫁衣，遙送一個又一個的種子遠渡重洋，生長成強而有力的參天巨木，並在舞蹈的叢林裡如幼苗般輕輕搖擺，說起來，老屁股還是有好處的，或許是多了一點年歲，得以端坐在樹海的上頭，眺望年輕的枝桠於每一個節點裡流動的飄曳，至於最後這些是否有其實質的意義？

或許吧，每一趟旅途所帶給我們的啟發，往往要到最後才能真正知悉，不是嗎？

自創系以來，北藝大一直有個「向經典學習」的傳統，套句舞蹈系創系的大家長，林懷民先生所說過的話：「只要你的脊椎骨長得好，所有新的東西進來，都會附著在你原來的根基上。」

依稀記得是 2005 年，那是我第一次在學校經歷的成年禮，也是彼時學長姐與《薪傳》這支作品彩排時的搏鬥，其〈渡海〉的震顫如八月濤聲，然而當時同樣在跟生命抗爭的藝術總監羅曼菲老師，最終還是將不夠成熟的片段刪去，硬是把全版的作品改成了選粹。儘管當時一旁「澀澀」發抖的青蘋果們不懂，但稚嫩的心靈卻如受感召，在接下來的一整年課堂中多了一點奮

不顧身，縱然渺小但足夠陪伴熟成的精神和力量。

不知是過了多久？我們不怎麼跳《薪傳》了，學弟妹們改跳《行草·練習版》，偏偏我酷愛那「練習」二字，這讓我想起兒時跳舞遇到挫折，老天爺不賞飯吃，於是老師將我留在教室一隅，姑且稱此過程為「練習」，而他們說這是在練「基本功」；長大過後，愈是看見自己的不成熟，愈是模仿起童話故事裡的烏龜和兔子，趁著他們熟睡時不住地風雨徐行，直到後來他們說這個叫做「認真」。

最終我走進了更寬廣的世界裡，遇見了許多認真的烏龜與兔子在練基本功，才發現路到了盡頭，人人平等，我們擁有一樣的時間與功夫，可以用來創造完全不一樣的煙火氣息，而這氣息可能就是我們練習過的尼金斯基《牧神的午後》(2005)、科特·佑斯《綠桌》(2010)、尤里·季里安《士兵彌撒》(2018)與這次侯非胥·謝克特的《In your rooms》(2023)。

「那麼我們為什麼要跳此時的侯非胥·謝克特？」老屁股在一次與系主任的長談裡這樣問著。

在這裡恕我無法詳述完整的答覆，但興許是一股正在「爍動」的潮流，又抑或是一個直視當代的顯現與辯證，總之無論是芭蕾舞、中國舞、現代舞還是後現代舞的歷史，關於過去的經典，我們都能在教科書上翻閱出其中的枯黃與脈絡，唯獨當代一詞仍沒有個準確的定義，仍未定義——正是我們這個世代舞蹈的意義之一。

或許父執輩都見證過暴風雨，且渡過一小段和平期的安寧，但對於年輕的世代而言，iPhone、自媒體、熱兵器的戰火與各種性平權益的抬頭，這個時代相較於過去，似乎都有著與以往不盡相同的不容易，而侯非胥·謝克特開啟靈魂之窗，為我們所描述的那一個「房間」，小至內心大至世界，其風風雨雨、板蕩以及不平，恐怕都是隸屬於「當代」這個時間節點的部分顯現，推動我們進一步去開啟不可視的大門也說不定。

什麼是當代？這留給未來的學者們細細分明吧，當舞者在跳動的時候，可顧不了這麼多，生命為了要破蛹而出，需要花費多少的力氣與運氣，才能張開翅膀，安然飛向遙遠的天空。縱然遠方喧囂的羅綺者不絕於耳，前人的箴路藍縷、有知而無畏的精神，都會牽引著我們，一步步成為城市裡務實的養蠶人，沿途尋覓那錙銖必較的織布染料、向天借光，在偉大的航道上一窺此刻的傳承與自信。

healthily developed, the foundation will absorb all new things that it is exposed to. Thus, we need to locate the bones that can support us first, and then the creativity will grow like the healthy and strong muscles developed on the bones.”

Written by Chien, Lin-Yi,

(Second year choreography major graduate student from the School of Dance at TNUA)

I am an old face being a graduate student in the School of Dance at TNUA. Having studying here for so long, time flies faster than I could even notice. However, every time when I look back how far I go and review the journey I went through, I cannot help but feeling nostalgic because I am fortunate to get to stay a little bit longer than most people here, watching how each moment becomes the eternal classics that are not only steady and strong but also flexible and elastic. I feel like I have been taking a boat ride on a river of time, watching all these scenes and moments appearing and transforming like the clouds on the sky on the Genie Mountain, Guandu.

Besides, time also works like the golden key that opens the door and reaches out for all the possibilities. Having the 40 year anniversary this year, School of Dance imports renown masters’ works to Taiwan as always. Through a series of workshops and forums, young dancers here can connect to what is happening around the world. While stretching the limits of dancers’ minds, souls and bodies, dancers here slowly get to deconstruct, reconstruct and reinterpret themselves as well. All this transformation is not just the present given by time but also the result from the accumulation since the beginning of the School of Dance till now. Our alumni spread out in various overseas countries, like those seeds that travel far and eventually root and grow into huge trees swaying in the wind. At the end of the day, being an old face here is a privilege. Maybe it is my age that allows me to stay in the canopy of this forest, looking down at how young twigs sway and flow. However, does this mean anything?

Maybe yes? We would not know what lesson each journey teaches us until we arrive at our destination. Isn’t it?

Since the beginning of the School of Dance at TNUA, we have always had the tradition of learning from the classics. The great founder of the School of Dance, Lin, Hwai-Min once said “As long as your spine is healthily developed, the foundation will absorb all new things that it is exposed to. Thus, we need to locate the bones that can support us first, and then the creativity will grow like the healthy and strong muscles developed on the bones.”

I vaguely remember my coming-of-age ceremony at school in 2005 was a struggle in the rehearsals of Legacy. The dynamics of Cross the Black Water was like the pounding waves in storms. Whereas the artistic director then, Luo, Man-fei, fighting against cancer, deleted some of our immature scenes. The whole piece became just an extract. Though the quivering young dancers were disappointed about the decision, it is like an epiphany moment for them. They put themselves more out there during the class, with a tiny yet substantial will and strength that were about to ripen.

Not sure since when, we stop dancing Legacy. The younger students dance Cursive (repertory class version) instead. However, I am obsessed with the word “class” because that reminds me of the moments when I feel frustrated in a dance class at a young age, the instructor kept me in a corner in a studio. Let’s call this process as practice, and they said it is the foundation of techniques. After growing up, I started to realize how

immature I was, so I mimic the turtle and the rabbit in Aesop's Fables, practicing when others were still asleep, and later I was told that what I did was hardworking.

In the end I stepped into a bigger world, and I saw many hardworking turtles and rabbits practicing the basics. I finally realize no one has advantage than others because at the end of the day, we all need to spend the same amount of time and efforts to create each firework, and the fireworks could be *Afternoon of a Faun* by Nijinsky (2004), *Green Table* by Curt Jooss (2010), *Soldier's Mass* by Jiří Kylián (2018) and *In your rooms* this year (2023).

"Then why do we need to dance Hofesh Shechter's work now?" I asked the chair of the Dance Department during our long discussion once.

The whole answer was too lengthy to narrate now, but it might be the current trend of *MOVE*, or an opportunity to reveal the current situation critically. Whether it is the history of ballet, Chinese dance, modern dance and postmodern dance, we can see the trace and how it withers. But there is still no definition for the word, contemporary, and I guess not yet being defined might be one of the value of dance in our generation.

Our parents' generation all witnessed the storms and even wars, but they also got to enjoy some peace in between. As for the young generation, they are in the era of iPhone, self media, wars and gender equality issues. Though this era has its own challenges, Hofesh Shechter opens our eyes, describing the very room, either the one of our hearts or the one referring to the whole world. The eventful, full of ups-and-downs, and bumpy roads are characteristics of this era, forcing us to open the door to the unseen.

What is being contemporary? Let's leave this question for the scholars in the future. Dancers cannot contemplate this while moving their body. Silk moths need great energy and luck in order to get out of the cocoons, spread their wings and fly up to the sky safely. Though noises and distractions will always be on the way, our ancestors' trace, openness and fearlessness will guide us to be urban down-to-earth silkmoth raisers, looking for the unique dye for the fabric and appreciating the legacy and confidence being passed down on the way.





《2023 冬之旅 - 被遺忘的人》
2023 Winterreise ~ The Forgotten People

《2023 冬之旅 - 被遺忘的人》

～「我無法選擇那啟程的時刻！

獨自在這漆黑裡，找尋自己的路徑。」～ 摘自舒伯特《冬之旅》晚安

這段旅程，始於對逝者的緬懷，與對生者的扶持、思念，跨越時空，訴說曾經以爲「被遺忘」的人情故事，作品中共分五個段落：墓前曲、戀念曲、失序之愛、愛情時差、冬之旅。

編舞家.\ 蔣秋娥 音樂作曲.\ 張惠妮 燈光設計.\ 戴宥如

服裝設計.\ 方初惠 排練助理.\ 邱柏盛

音樂.\

F.Schubert :”Winterreise D.911” Gute Nacht(節錄)

舞者.\

< 墓前曲 >

利孟潔 黃子庭 謝承佐 潘宜妘 王祥宇 上垣茜

許庭榛 余柔蓁 鄭廷恩 林翊綺 高聖庭 邱柏盛

黃芷寧 陳郁綺 林宸仔 戴佑宇

< 戀念曲 >

利孟潔 邱柏盛

12/14 (四)、12/16 (六午)、12/17 (日)

林宸仔 謝承佐

12/15 (五)、12/16 (六晚)

< 失序之愛 >

潘宜妘 王祥宇 上垣茜 戴佑宇

許庭榛 鄭廷恩 高聖庭 林翊綺

謝承佐 林宸仔 黃子庭 陳郁綺 12/14 (四)、12/16 (六午)、12/17 (日)

利孟潔 邱柏盛 余柔蓁 黃芷寧 12/15 (五)、12/16 (六晚)

< 愛情時差 >

王祥宇 林翊綺

余柔蓁 黃芷寧 12/14 (四)、12/16 (六午)、12/17 (日)

黃子庭 陳郁綺 12/15 (五)、12/16 (六晚)

< 冬之旅 >

高聖庭 邱柏盛 謝承佐

鄭廷恩 王祥宇 戴佑宇

特別感謝.\ 「KeithLink DanceWear」

2023 Winterreise~The Forgotten People

~ I cannot choose the time
for my journey;
I must find my own way
in this darkness.~ excerpt from Schubert's "Winterreise" Gute Nacht

This journey begins with the remembrance of the dead, the attachment and missing for the living, across time and space. And it recounts the stories and affections ,that come from someone who were once thought to be "forgotten." The work is divided into five sections: Graveside Song, Love Song, Chaotic Love, The Miss of Love, Winter Journey

Choreography . \ Chiang, Chiou-O Music Composition . \ Chang, Hui-Ni

Music . \ F.Schubert : "Winterreise D.911" Gute Nacht(excerpt) Lighting Designer . \ Tai, Cai-Ru

Costume Designer . \ Fang, Chu-Hui Rehearsal Assistant . \ Chiu, Po-Sheng

Dancers . \

Graveside Song

Li, Meng-Jie Huang, Tzu-Ting Sie, Cheng-Zuo Pan, I-Yun Wang, Siang-Yu Uegaki Akane
Hsu, Ting-Chen Yu, Jo-Chen Zheng, Ting-En Lin, Yi-Chi Gao, Sheng-Ting Chiu, Po-Sheng
Huang, Chih-Ning Chen, Yu-Chi Lin, Chen-Yu Tai, Yu-Yu

Love Song

Li, Meng-Jie Chiu, Po-Sheng 12/14 (Thu.) 12/16 (Sat.M) 12/17 (Sun.)

Lin, Chen-Yu Sie, Cheng-Zuo 12/15 (Fri.) 12/16 (Sat.E)

Chaotic Love

Pan, I-Yun Wang, Siang-Yu Uegaki Akane Tai, Yu-Yu

Hsu, Ting-Chen Zheng, Ting-En Gao, Sheng-Ting Lin, Yi-Chi

Sie, Cheng-Zuo Lin, Chen-Yu Huang, Tzu-Ting Chen, Yu-Chi 12/14 (Thu.) 12/16 (Sat.M) 12/17 (Sun.)

Li, Meng-Jie Chiu, Po-Sheng Yu, Jo-Chen Huang, Chih-Ning 12/15 (Fri.) 12/16 (Sat.E)

The Miss of Love

Wang, Siang-Yu Lin, Yi-Chi

Yu, Jo-Chen Huang, Chih-Ning 12/14 (Thu.) 12/16 (Sat.M) 12/17 (Sun.)

Huang, Tzu-Ting Chen, Yu-Chi 12/15 (Fri.) 12/16 (Sat.E)

Winter Journey

Gao, Sheng-Ting Chiu, Po-Sheng Sie, Cheng-Zuo

Zheng, Ting-En Wang, Siang-Yu Tai, Yu-Yu

Special thanks to 「 KeithLink DanceWear 」

《誕生於出口的裂縫》

Revealing fragments amidst the crevice



《誕生於出口的裂縫》 (2023)

呼吸、抗爭、拼搏，以生命的綻放，探觸自裂縫中灑落的 ...

編舞家 . \ 蔡慧貞 作曲暨編輯 . \ 蘇胤勝 燈光設計 . \ 戴宥如
服裝設計 . \ 曾宇瑄 張綺文 排練指導 . \ 蘇胤勝
排練助理 . \ 吳詩涵
音樂 . \

Alberto Ginastera : "Concerto for Strings, Op. 33" IV. Finale furioso

舞者 . \

林羽柔 李祐丞 廖士勛 陳楚庠 陳昱權
絲釋民 陳瑞瑤 陳世濱 林 凡 劉冠佑

楊士杰 蘇珮慈 12/14 (四) 、 12/17 (日)
蕭振紘 蘇珮慈 12/15 (五) 、 12/16 (六 午 晚)

Revealing fragments amidst the crevice (2023)

Breath, Resistance, Struggle, through the vibrant essence of life,
unveiling fragments amidst the fissures.....

Choreography . \ Tsai, Hui-Chen Music Composition & Edit . \ Su, Yin-Sheng

Music . \ Alberto Ginastera : "Concerto for Strings, Op. 33" IV. Finale furioso

Lighting Designer . \ Tai, Cai-Ru Costume Designer . \ Tseng, Yu-Hsuan Chang, Chi-Wen

Rehearsal Director . \ Su, Yin-Sheng Rehearsal Assistant . \ Wu, Shih-Han

Dancers . \

Lin, Yu-Jou Lee, Yu-Cheng Liao, Shih-Hsun Chen, Chu- Xiang Chen, Yu-Chiuan
Szu, Shih-Min Tan, Rae Yao Anneli Chen, Shi-Bin Lin Fan Liu, Guan-You
Yang, Shih-Jie Su, Pei-Tzu 12/14 (Thu.) 12/17 (Sun.)
Hsiao, Chen-Hung Su, Pei-Tzu 12/15 (Fri.) 12/16 (Sat.M.E.)

《藤生》

Evergreen



《藤生》 (2023)

纏繞匍匐地攀緣延伸 崎嶇泥濘身生不息 尋覓黑暗中最明亮的光明

編舞家 . \ 蔡銘元 燈光設計 . \ 戴宥如

服裝設計 . \ KeithLink DanceWear

音樂 . \

Alex Cline: The Other Shore“Asunder”/ Ian Cleworth: Taiko
“Reflections”/ Kosta T: The Spirit of Russian Love “The Spirit
of Russian Love ”

舞者 . \

鄭婷勻 劉丞晉 王涓宣 陳昱均 何懷博 何嘉芮 林欣妤
何艾霓 謝麗文 江育葳 葉芊柔 陳蔓妮 陳祈安 王官穎

獨舞

林欣妤 12/14 (四) 、 12/16 (六午) 、 12/17 (日)
何嘉芮 12/15 (五) 、 12/16 (六晚)

實習舞者

李佳璇 蘇俊瑜

Evergreen (2023)

Tangled and crawling, climbing and extending, rugged and muddy,
endlessly looking for the brightest light in the darkness.

Choreography . \ Tsai, Hui-Chen Music Composition & Edit . \ Su, Yin-Sheng

Music . \ Alberto Ginastera :”Concerto for Strings, Op. 33” IV. Finale furioso

Lighting Designer . \ Tai, Cai-Ru Costume Designer . \ Tseng, Yu-Hsuan Chang, Chi-Wen

Rehearsal Director . \ Su, Yin-Sheng Rehearsal Assistant . \ Wu, Shih-Han

Dancers . \

Cheng, Ting Yun Liu Cheng-Jin Wang, Yu-Hsuan Chen, Yu-Chun He, Huai-Po Ho, Chia-Jui
Lin, Sin-Yu Ho, Ai-Ni Shie, Li-Wen Jiang, Yu-Wei Yeh, Chien Jou Chen, Man-Ni
Chen, Chi-An Ong, Kuan Ying

Solo

Lin, Sin-Yu 12/14 (Thu.) 12/16 (Sat.E) 12/17 (Sun.)
Ho, Chia-Jui 12/15 (Fri.) 12/16 (Sat.M)

Understudy Li, Jia-Xuan Su, Chun-yu

In your rooms



In your rooms

(20 分鐘選粹 / 20-minute extract)

《In your rooms》與侯非胥・謝克特現代舞團合作呈現

《In your rooms》是 2007 年得到英格蘭藝術委員會支持，由 The Place、South Bank、沙德勒之井劇院委託製作，和 The Point、Eastleigh、Dance South West、Gloucestershire Dance 和 Take Art Somerset 共同委託製作。

《In your rooms》舞作充滿著強烈有力的肢體動作，有時挑釁、有時帶有政治性或深層的個人特色，隱約地呈現一個即令人害怕的疏離，但又震驚地熟悉的社會寫照。舞者透過錯縱複雜的動作和與他者的遭逢，揭露了其不斷變動的動機、缺乏控制與漏洞的現象。

作品採用了由謝克特與妮爾・凱區波爾合作的原創配樂。在音樂與舞蹈的結合中，謝克特令人難以忘懷的美麗編排充滿整個舞台，營造出一個無可忘懷的真實魔幻場景。

In your rooms is presented in association with Hofesh Shechter Company

In your rooms (2007) was commissioned by The Place, Southbank Centre and Sadler's Wells, and supported by Arts Council England and co-commissioned by The Point, Eastleigh, Dance South West, Gloucestershire Dance and Take Art Somerset.

In your rooms brims with gritty physicality and is at times provocative, political and deeply personal, presenting a society that is scarily alienating and yet shockingly familiar. The dancers reveal shifting motives, lack of control and vulnerabilities through intricate, touching encounters. The work features an original score, created by Shechter in collaboration with Nell Catchpole (The Gogmagogs). Shechter's hauntingly beautiful score envelops the stage as the music and dance combine forces to create a truly magical atmosphere.

編舞家.\ 侯非胥·謝克特

音樂作曲.\ 妮爾·凱區波爾 侯非胥·謝克特

原始燈光設計.\ 李·柯蘭 原始服裝設計.\ 伊莉莎·芭克

舞作重建.\ 張建明 重建技術指導.\ 艾倫·瓦倫丁

排練指導.\ 王元俐 張杰瀚 服裝重建.\ 方初惠

國際專案執行.\ 林怡棻 排練助理.\ 陳蔓妮 黃仕豪

舞者.\

葉育玟 張杰儒 楊宙大 郭育慈 黃騰生 周子郁 鄭采妮 楊語柔

郭研華 曾柏勛 陳繼勳 葉承融 李家誠 許雅昕 李宜樺 黃仕豪

12/14 (四)、12/16 (六晚)

張芷瑄 邱民昌 余惟誠 林榆芝 曹 智 黃子家 吳芮鋁 楊語柔

歐品妤 江雲翔 陳繼勳 葉承融 莫榮翔 鄭新蓉 翁歆惟

12/15 (五)、12/16 (六午)、12/17 (日)

吳鍾宏 12/15 (五)、12/17 (日) 簡子勛 12/16 (六午)

實習舞者 陳韻文

Choreography.\ Hofesh Shechter Music Composition.\ Nell Catchpole Hofesh Shechter

Re-constructor.\ Chang, Chien-Ming Original Lighting Design.\ Lee Curran

Original Costume Design.\ Elizabeth Barker

Rehearsal Director.\ Wang, Yuan-Li Chang, Chieh-Hann Technical Advisor.\ Alan Valentine

Costume Reconstruction.\ Fang, Chu-Hui International Project Co-ordinator.\ Lin, I-Fen

Rehearsal Assistant.\ Chen, Man-Ni Huang, Shi-Hao

Dancers.\

Yeh, Yu-Wen Chang, Chieh-Ju Tamai, Hiroo Kuo, Yu-Tzu Huang, Teng-Sheng

Chou, Tzu-Yu Cheng, Tsai-Ni Yang, Yu-Rou Kuo, Yen-Hua Tseng, Po-Hsun

Chen, Chi-Hsun Yeh, Cheng-Jung Li, Jia-Cheng Hsu, Ya-Shin Li, Yi-Hua Huang, Shi-Hao

12/14 (Thu.) 12/16 (Sat.E)

Chang, Zhi-Xuan Chiu, Min-Chang Yu, Wei-Cheng Lin, Yu-Jhih Nicholls, Kris Dao

Huang, Tzu-Chia Wu, Jui-Chi Yang, Yu-Rou Ou, Pin-Yu Jiang, Yun-Xiang Chen, Chi-Hsun

Yeh, Cheng-Jung Mo, Ci-Siang Zheng, Xin-Rong Weng, Hsin-Wei

12/15 (Fri.) 12/16 (Sat.M) 12/17 (Sun.)

Wu, Chung-Hung 12/15 (Fri.) 12/17 (Sun.) Jian, Tz-Shiun 12/16 (Sat.M)

Understudy Chen, Yun-Wen



HOFESH SHECHTER COMPANY

侯非胥·謝克特舞團 簡介

侯非胥·謝克特現代舞團是由藝術總監侯非胥·謝克特於 2008 年成立，是一個挑戰現代舞蹈形式界線的舞團。舞團的演出作品由侯非胥·謝克特親自創作，並在世界各地進行巡演。

舞團參與世界一流的大型戲劇製作和電影製作，其中包括謝克特與 John Fulljames 共同執導在米蘭 La Scala 歌劇院重製 Gluck 的《Orphée et Eurydice》(2018); 在倫敦塔與 East London Dance、Historic Royal Palaces and LIFT 合作演出《East Wall》(2018). 製作短片《Hofesh Shechter's Clowns》(2018) 與英國 BBC 合作拍攝與播放，《POLITICAL MOTHER: The Final Cut》(2021); 製作劇情片《EnCorps》(2022); 2021 年與丹麥皇家歌劇院合作製作大型舞台劇《LIGHT: Bach Dances》，贏得 2020 FEDORA – VAN CLEEF & ARPELS 芭蕾舞獎。

相信舞蹈能夠帶來更有意義的改變，這就是被稱為 Shechter Moves 的理念，同時也是舞團學習、參與和發展計畫的核心目標。該計畫主要針對 14 歲以上的年輕人，旨在為每個參與者提供機會，體驗自身能夠改善生活潛能的創造力。

Founded in 2008, Hofesh Shechter Company is a boundary-breaking dance company that produces exceptional work, created by Artistic Director Hofesh Shechter, and plays in cities all around the world.

The company collaborates on exceptional, world-leading, large-scale stage and film projects including a revival of Hofesh's production of Gluck's *Orphée et Eurydice* at La Scala, Milan (2018), co-directed with John Fulljames; *East Wall* (2018) at Tower of London, in partnership with East London Dance, Historic Royal Palaces and LIFT; short films – Hofesh Shechter's *Clowns* (2018), broadcast on the BBC and *POLITICAL MOTHER: The Final Cut* (2021); feature films – *En Corps* (2022); and the major stage production *LIGHT: Bach Dances* (2021) winner of the FEDORA – VAN CLEEF & ARPELS Prize for Ballet 2020, produced in collaboration with the Royal Danish Opera.

Central to its belief that dance can bring about meaningful change is Shechter Moves, the company's learning, engagement and development programme. Primarily aimed at young people age 14+, this programme shapes opportunities for everyone to experience the life-enhancing potential of their creativity.



吳易珊

現任舞蹈學系系主任暨專任副教授及【易製作】藝術總監。1994 年至 2006 先後任雲門舞集、香港城市當代舞蹈團全職舞者，並跨域參與電影、錄像、音樂等藝術家及團隊製作。1996 至 2001 年同時為南群舞子編舞、演出及行政執行。2000 年以黎海寧作品【夏至】演出及 2009 香港不加鎖舞踊館「社區文化大使系列」【用心看世界 - 火鳥延續篇】製作，獲香港舞蹈聯盟舞蹈年獎。2003、2006 年列入「香港傑出舞蹈藝術家名錄」，2003 年獲香港賽馬會全額獎學金赴倫敦當代舞蹈學校修讀，並受邀英國隨機現代舞團、阿喀朗・汗舞團、Protein Dance Company 舞團等演出。2022 年獲臺北市立中正高級中學第八屆傑出校友，2023 年獲中國文藝獎章（舞蹈創作）。

2016 年創立【易製作】舞團，戲舞交融舞蹈劇場風格，搭建以中生代舞者為主軸的跨世代、跨領域藝術製作平台。教學創作逾二十年，包含台灣相遇舞蹈節、新加坡華藝節、DA:NS Festival、Contact Contemporary Dance Festival、NUS Arts Festival；夏威夷 Asia Pacific Dance Festival、北京舞蹈雙週、廣東舞蹈週、ArtCross 跨藝；新加坡舞人舞團、拉薩爾藝術學院、德國 Crucible 舞團、香港城市當代舞蹈團、CCDC 舞蹈中心、香港舞蹈聯盟、香港演藝學院、東邊現代舞團、不加鎖舞踊館、綽舞場、多空間舞團、動藝舞團、台灣三十舞蹈劇場、張婷婷獨立製作、家齊女中、中正高中等。作品《解穢酒》《易色》《易象》，相聲系列《相有新聲》《相你相我》《像生》《相聲》《相 - 身 / 2013 臺北》《相 - 身》，《Timeless》《你進入你的，我離不開我的》《彼時》《林境》《離境 / 2013 臺北》《離境》《岸・地》《這裡 _ 那裏》《白夜》《白夜 II》《浮鏡》《火鳥》《用心看世界 - 火鳥延續篇》《Formosa》《The 35》《E 的記事》《闌珊處》《唔該！飛鳳街之 Homeless》《A Brief Dream of Grandeur》《Hearing The Time》《維多利亞港的三句浮詩》，捌號會所《連篇歌曲》、2021 國際愛跳舞即興節張曉雄《灰階》、古蹟活化計畫《慢廟》、創作社《百納食譜》等。

Wu, Yi-San

Chair, Department of Dance/ Artistic Director

Associate Professor and Chairperson of Taipei National University of the Arts, School of Dance. Artist Director of Yi Production. Since 1994, Wu, Yi-San started her carrier as a professional dancer in Cloud Gate Dance Theatre, joined City Contemporary Dance Company (CCDC) and tour in American, Germany, United Kingdom, China, France, Israel, Denmark, Australia, India, Singapore, and lots of International Dance Festival etc. In 2000, she received Hong Kong Dance Awards by performance in Helen Lai Summer Solstice and 2009 Production Award by Unlock Dancing Plaza Community Culture Ambassador Project Phoenix II. Due to her outstanding performance she was included in Dance History of Hong Kong 2003 and 2006. In 2003, she got the prize of The Hong Kong Jockey Club Music and Dance Fund to study in London Contemporary Dance School and performed in Random Dance Company, Akram Khan Dance Company, Protein Dance and Independent artists. She is a distinguished alumnus of Taipei Municipal Zhong Zheng Senior High School in 2022. In 2023, she got Chinese Literary Award of Chinese Writers & Artists Association C.W.A.A in 2023.

She found her Company “ Yi Production” to build a cross-generational and cross-disciplinary art production platform in 2016. Critics praised it for "providing the audience with multi-layered dialectics and a vast space of imagination" and "creating echoes and praises of courage in life and pursuit of models." Teaching and choreography for over twenty years, Yi-San is always desired to explore different perspective of creation and collaborates with different media artists. Her works have been premiered by companies and Dance Festival, such as Taiwan Co-dance Festival, Singapore Huayi Festival, DA:NS Festival, Contact Contemporary Dance Festival, NUS Arts Festival, Asia Pacific Dance Festival, Beijing Dance Festival, Guangdong Dance Festival, ArtCross, The Human Expression Dance Company(T.H.E), LASALLE College of the Arts, Crucible Dance Company in Germany, Sun Shier Dance Theatre, TTC Dance Production, City Contemporary Dance Company E-Side Dance Company, National Tainan Chia Chi Girls’ Senior High School, Taipei Municipal Zhong Zheng Senior High School, etc.

Yi San’s choreography including *The Banquet*, *Scape of Yi*, *Series of Cross-Talk : Cross-Talk 2021*, *The Ordinary Man*, *Cross-Talk/2013 Taipei*, *Cross-Talk*, *Timeless*, *You can not leave me without you*, *That Time*, *Depart/2013*, *Depart*, *Taipei*, *Anti -*, *Here_There*, *White Night*, *White Night II*, *Fluctuation*, *Phoenix*, *Phoenix II*, *Formosa*, *The 35*, *The Notes of “E”*, *Somewhere Out There* , *Fei-Fong Street*, *Please- Homeless*, *A Brief Dream of Grandeur*, *Hearing the Time*, *Victoria is not a Buoy*, *Tangent Zero*, *Studio Acht (TW)* *Liederzyklus*, *I-dance Tapei 2021* , *Creative Society Have Wok*, *Will Travel*, etc.

技術總監

吳文安



現任國立臺北藝術大學舞蹈學院副教授

出身舞者和編舞者，對舞蹈創作充滿熱情。2000 年毅然退下舞台用燈光延續舞蹈生命。他設計的舞蹈燈光饒富詩意，與舞者的呼吸、身體語言融為一體。因對舞蹈深刻的體悟，他為舞蹈設計的燈光獲得許多編舞家的喜愛與讚賞，曾連續三年入圍香港舞蹈年獎，邢亮編舞的《六度》獲頒 2011 香港舞蹈年獎「傑出燈光設計」，黎海寧編舞的《孤寂》，獲頒 2016 香港舞蹈年獎「傑出舞蹈製作」。

吳文安生於馬來西亞，為香港南群舞孖創團成員；先後加入香港舞蹈團、雲門舞集及城市當代舞蹈團擔任專業舞者。2000 年進入香港演藝學院修讀燈光設計，2001 年擔任香港 CCDC 舞蹈中心技術統籌。2005 年起應聘香港城市當代舞蹈團及廣東現代舞團駐團燈光設計。他為香港城市當代舞蹈團設計的重要燈光作品包括：《那一年・這一天》、《孤寂》、《六度》、《別有洞天》、《畸人說夢》(2013)、《野鴨・孩》等。他也多次應邀為亞太地區等地舞團擔任設計，包括：野草舞蹈聚落、張婷婷獨立製作、新加坡舞人舞團 (T.H.E)、北京雷動天下現代舞團、廣東現代舞團、香港藝術節、香港動藝舞團、香港芭蕾舞團等。2019 年至 2022 年重要的燈光設計包括：2022 北藝大舞蹈學院四十如四百一易製作《解穢酒》、捌號會所《連篇歌曲》、十口无团北京重演《插銷》、張婷婷獨立製作《雙城紀事：臺北 X 檳城》、關渡藝術節《一簑煙雨》…… 等。

Goh Boon-Ann

Technical Director

Goh Boon Ann is currently the Associate Professor of Dance School in The Taipei National University of the Arts.

Born in Malaysia, he has been a dancer of Hong Kong Dance Company, Cloud Gate Dance Theatre and Hong Kong City Contemporary Dance Company (CCDC). He is also a founding member of the South 'ASLI' Dance Workshop. He joined the CCDC Dance Centre as the Technical Coordinator in 2001. He was the Resident Lighting Designer of CCDC and Guangdong Modern Dance Company between 2005 – 2013.

His major designs include *Unspeakable* for Beijing Dance / LDTX, *Warrior Lanling*, *Out Of The Box*, *Very Dance!*, *As If To Nothing*, *Tales of Two Cities* —— Hong Kong · Shanghai · Eileen Chang, *Six Degrees*, *Off Screen*, *Plaza X* (2011 Rerun), *The Legend and The Hero*, *Blind Chance*, *The Comedy of K* (2012 Rerun), *The Buying Game* and *Hedvig from The Wild Duck* for CCDC, Others major work in 2019-2022 include *The Banquet* for Yi Production, *Liederzyklus* for Studio Acht, *Exit* for Untitled Group from Beijing, *Through Mist and Rain* (2020 Kuandu Arts Festival) for The Tussock Dance Theater, *Déjà vu* and *Persistence of Memory* for TTC Dance. His lighting design for *Upon Calligraphy* by Liu Qi received the 2nd Class Award in Lighting Design at the 9th Guangdong Arts Festival, *Six Degrees* by Xing Liang received the awards for “Outstanding Design for Dance” from the Hong Kong Dance Awards 2011 and *Soledad* by Helen Lai received the awards for “Outstanding Production” from the Hong Kong Dance Awards 2016.

編舞家—音樂作曲

《*In your rooms*》

侯非胥・謝克特



侯非胥・謝克特 OBE 被譽是當今最令人期待的其舞台作品的編舞家，同時以創作強烈音樂配合獨特肢體動作的舞蹈而聞名。謝克特於 2008 年成立侯非胥・謝克特現代舞團，駐團於 Brighton Dome。他除擔任該舞的藝術總監，還是沙德勒之井劇院的合作藝術家。

創作作品有《Uprising》(2006)、《In your rooms》(2007)、《The Art of Not Looking Back》(2009)、《政治媽媽》(2010)、《Political Mother: The Choreographer's Cut》(2011)、《Sun》(2013)、《barbarians》(2015)、《Grand Finale》(2017)、《SHOW》(2018)、《POLITICAL MOTHER UNPLUGGED》(2020) 和《Double Murder》(2021)。作品《Grand Finale》曾被提名英國奧立佛獎的最佳新創作品。

謝克特曾為美國艾文艾利舞團、以色列巴西瓦現代舞團、英國 Candoco 舞團、美國 Cedar Lake 現代芭蕾舞團、荷蘭舞蹈劇場 (NDT1)、巴黎歌劇院芭蕾舞團、英國皇家芭蕾舞和 Royal Ballet Flanders 編創作品。他的編創作品涵蓋劇場、電視與歌劇，特別是為紐約大都會歌劇院 Nico Mulhy 的《Two Boys》、倫敦皇家宮廷劇院的《Motortown》和《The Arsonists》、英國國家劇院的《Saint Joan》和英國 Channel 4 《Skins》系列影集編舞。他也與 John Fulljames 共同導演英國皇家歌劇院的《Orphée et Eurydice》與丹麥皇家歌劇院的《LIGHT:Bach》舞劇。

2016 年，謝克特為重排的《屋頂上的提琴手》編舞，獲得東尼獎提名。2018 年，謝克特因對舞蹈的貢獻而受封 OBE 榮譽勳章。舞團的第一部舞蹈電影製作《Hofesh Shechter's Clowns》於當年九月在 BBC 播放大獲好評。後續舞蹈短片《POLITICAL MOTHER: The Final Cut》於 2021 年七月於英國首映，2022 年與法國電影製作人 Cédric Klapisch 合作推出備受期待的長片《En corps》。

Hofesh Shechter

Choreography & Music of *In your rooms*

Choreographer Hofesh Shechter OBE is recognised as one of the most exciting artists making stage work today, renowned for composing atmospheric musical scores to compliment the unique physicality of his movement. He is Artistic Director of the UK-based Hofesh Shechter Company, formed in 2008. The company are resident at Brighton Dome and Shechter is an Associate Artist of Sadler's Wells.

Hofesh Shechter's repertoire for the company includes *Uprising* (2006), *In your rooms* (2007), *The Art of Not Looking Back* (2009), *Political Mother* (2010), *Political Mother: The Choreographer's Cut* (2011), *Sun* (2013), *barbarians* (2015), *Grand Finale* (2017), *SHOW* (2018), *POLITICAL MOTHER UNPLUGGED* (2020) and *Double Murder* (2021). *Grand Finale* was nominated for an Olivier Award for Best New Dance Production.

Shechter has also staged and choreographed works on leading international dance companies including the Alvin Ailey American Dance Theater, Batsheva Ensemble, Candoco Dance Company, Cedar Lake Contemporary Ballet, Nederlands Dans Theater 1, Paris Opera Ballet, Royal Ballet and Royal Ballet Flanders. He has choreographed for theatre, television and opera, notably at the Metropolitan Opera (New York) for Nico Mulhy's *Two Boys*, the Royal Court on *Motortown* and *The Arsonists*, the National Theatre on *Saint Joan* and for the Channel 4 series *Skins*. He has also co-directed with John Fulljames, Gluck's *Orphée et Eurydice* at the ROH and *LIGHT:Bach dances* at the Royal Danish Theatre/Opera.

In 2016 he received a Tony Award nomination for his choreography for the Broadway revival of *Fiddler on the Roof*. In 2018 Hofesh Shechter was awarded an honorary OBE for Services to Dance and the company's first dance film, Hofesh Shechter's *Clowns*, was broadcast by the BBC in September to great acclaim. Shechter's follow up short dance film *POLITICAL MOTHER: The Final Cut* premiered in the UK in July 2021 and in 2022, a collaboration with French filmmaker Cédric Klapisch saw the release of the much-anticipated feature *En corps*.

編舞家

《2023 冬之旅 - 被遺忘的人》

蔣秋娥



現任國立臺北藝術大學舞蹈學院專任助理教授，畢業於國立臺北藝術大學舞蹈碩士班表演組，國立藝專舞蹈科。

曾獲選為國家劇院明日之星舞蹈工作室榮譽舞者，創立臺北室內芭蕾舞團任團長、編舞者及舞者。蘭陽女中舞蹈實驗班芭蕾舞教師、德國科堡歌劇院 Landestheater Coburg 舞者 (1998-2001)、德國葛森克臣市立歌劇院 Musiktheater im Revier Gelsenkirchen 舞者、獨舞者 (2001-2007)。曾擔任季里安計劃《墮落天使》經典重建執行。曾任國立藝術學院舞蹈系講師、蘭陽女中舞蹈實驗班芭蕾舞教師、臺北市復興高中舞蹈班芭蕾舞教師、國立臺灣藝術大學舞蹈學院兼任講師、國立臺北藝術大學舞蹈學院兼任講師，重要創作作品有《死神與少女》《酒店》《鋼琴協奏曲》《失鳴鳥》《衝突》《長廊》《禁忌禁忌》《被遺忘的人》《燦爛織歌》《舞鬥》《逆風行》《青春之歌》《秋天裡的晚霞》《2014 衝突》《回憶》《青春的構圖》《在徒中》《The Gate 》《2020 春》《2022 鋼琴協奏曲》《2023 冬之旅 - 被遺忘的人》

Chiang, Chiou-O

Choreography of
2023 Winterreise~The Forgotten People

Currently a full-time Assistant Professor at the School of Dance, Taipei National University of the Arts. She graduated from Dance Department at the National Academy of Arts and later received her M.F.A. in Dance Performance from Taipei National University of Arts. She has been selected as guest artist of The National Theatre Rising Star Dance Studio. She was the Director of Taipei Chamber Ballet in Taiwan, a Dancer for the Landestheatre Coburg (1998-2001) as well as the Musiktheater im Revier Gelsenkirchen (2001-2007) in Germany. Her choreography includes *Death and the Maiden*, *Bar*, *Piano Concerto*, *L'oiseau qui s'est tu*, *Conflict*, *Through the Corridor*, *Taboo-Taboo*, *Forgotten People* etc.

編舞家

《誕生於出口的裂縫》

蔡慧貞



國立臺北藝術大學舞蹈學院專任助理教授。曾任瑞士伯恩市立芭蕾舞團首要獨舞者及團課教師，雲門舞集、法國NDP PROJECT 音樂劇場舞者，以及舞蹈空間與德國多特蒙德劇院跨國交流演出之特約舞者。曾隨雲門舞集巡演世界各國和重大藝術節，演出林懷民《水月》、《行草三部曲》、《流浪者之歌》等經典舞作。旅外多年，曾演出國際編舞大師尤里·季利安的作品，其中表現特別被歐洲舞蹈雜誌評論為感性尊貴、演出精湛...。與亞歷山德拉·艾克曼、安東尼斯·佛尼亞達奇斯、美帝·瓦樂斯基等編舞家合作，演出漢斯·樊·曼儂作品。創立 HuiDance 匯舞集，作品《門》應邀關渡藝術節、華山生活藝術節 showcase 演出。推出現場音樂跨界作品《風景》以及特殊空間計畫，與台南佳佳西市場旅店合作，進駐電影工作者李康生、英國編導戴倫·強斯頓設計的房間，編創演出《幻影》。《雙翼·雙藝》獲選台南藝術節城市舞台演出節目。參加北京跨藝舞動無界中外當代舞蹈創作交流。應邀擔任高雄市春天藝術節「樂舞青春計畫」之編舞者，《長大的那些小事》、《普欽奈拉》、《亞特蘭提斯的傳說》於高雄大東文化藝術中心演出。與義大利舞台計畫平臺合作，編創《Anne Frank》於新阿貝里亞諾劇院演出。擔任北藝大季里安計劃《墮落天使》國際事務連結與排練指導、「四十如四百」系列節目臺法三校匯演國際專案執行。其它作品：《In between》《Into dust》《Into you I》《Lost in the motions》《Been monitored》《Roots》《滾石人生》、《歧徑 I&II》、《岐境》、《聲聲漫》、《歧徑花園》

Tsai, Hui-Chen

Choreography of
Revealing fragments amidst the crevice

Currently an Assistant Professor at the School of Dance, Taipei National University of the Arts. Tsai, Hui-Chen used to be the Principal Soloist and Company Training Teacher of Stadttheater Berne Ballet in Switzerland, dancer of Cloud Gate Dance Theater, French music theater NDP PROJECT, and Guest Dancer of Dance Forum Taipei. She participated in the world's major arts festivals with the Cloud Gate Dance Theater, performing Lin Huai-Min's *Moon Water*, *Cursive*, *Songs of the Wanderers* and other renowned dance works. Having traveled abroad for many years, she performed the works of international choreographer Jiri Kylian, with her performance commented by Dance Europe magazine as stunningly manoeuvred...sensual regal yet. She collaborated with choreographers such as Alexander Ekman, Andonis Foniadakis, Medhi Walerski, amongst others, and performed works by Hans Van Manen. As the founder of HuiDance, her inter-disciplinarily cooperated works *The door* has been performed in Kuandu Arts Festival, and Huashan Living Arts Festival showcase. She has launched interdisciplinary work Live music & Dance *Scenery*, participated in site-specific projects and cooperated with Jia-Jia-at West Market Hotel in Tainan, filmmaker Li Kangsheng, and British director Darren Johnston choreographing and performing *Phantom. Double wings* was presented in Tainan Arts Festival Urban Stage B.B Arts. She participated in the Arts Cross Dance Cross Beijing , choreographed in “Youth Music and Dance Program” at the Kaohsiung Spring Arts Festival, creating works, such as, *Young generation* 、 *Pulcinella* 、 *Atlantis* which were performed in Kaohsiung city Dadong Arts Center. She choreographed *Anne Frank* with the Italian platform Progetto Palcoscenico performed in Nuovo Teatro Abeliano and served as the international affairs liaison and rehearsal director for the *Falling Angels* Kylian project of TNUA. In 2022, she was the International Affairs Liaison of “40 as 400 / Quarante comme quatre cent” Taiwan-France Tri-collegiate Performance. Her other works including *In between*, *Into dust*, *Into you I*, *Lost in the motions*, *Been monitored*, *Roots*, *Sisyphus life*, *Forking paths I&II&III*, *Voices*, *The garden of forking paths* and so on..

編舞家

《藤生》

蔡銘元



現為國立臺北藝術大學兼任助理教授

雲門舞集現代舞教師

前雲門舞集舞者（1999-2020）

21 年職業舞者生涯，海內外的演出超過 1300 多場，演出資歷豐富。

國立藝術學院舞蹈系畢業。

1999 年加入雲門 2，同年兼任雲門 2 排練助理。

2001 年轉入雲門舞集，2007 年兼任排練助理 2015 年起兼任排練指導。

2019 雲門劇場 × 陶身體劇場 陶冶作品《12》排練指導

銘元在衆多雲門作品裡擔任重要角色：《紅樓夢》裸身的「園子裡的年輕人」；《屋漏痕》斜台上令人驚嘆的獨舞者；2007 年演出《九歌》中的〈山鬼〉，打破一向俊美的形象，刻劃角色不安，扭曲的精神面貌，讓觀眾驚喜不已。2010 年在甘迺迪中心演出《水月》獨舞，華盛頓郵報形容他的表演，關節融化盤旋在舞台上，時而折疊時而纏繞，精湛的演出讓人想到西方經典舞作《垂死的天鵝》。他與黃珮華在《水月》的雙人舞以及《稻禾》中〈花粉雙人舞〉的演出獲得全球舞評家的讚賞。在《關於島嶼》裡，銘元領銜演出〈麗字〉的章節，給人深刻難忘的印象。

參與雲門的作品包括《水月》《流浪者之歌》《薪傳》《白蛇傳》《紅樓夢》《烟》《九歌》《行草》《松煙》《狂草》《屋漏痕》《陳映真、風景》《聽河》《關於島嶼》《白水、微塵》《稻禾》《在高處》

Tsai, Ming-Yuan

Choreography of *Evergreen*

Tsai, Ming-Yuan is currently an adjunct assistant professor at the National Taipei University of the Arts and a modern dance teacher at Cloud Gate Dance Theatre. He graduated from the Dance Department of the National Academy of Arts. In 1999, he joined Cloud Gate Dance Theater 2 as a founding member. In the same year, he served there as a rehearsal assistant. In 2001, he became a member of Cloud Gate Dance Theater, and also served as Rehearsal Assistant in 2007 and then as Rehearsal Director in 2015. 2019 Cloud Gate Theater × Tao Dance Theater provides rehearsal guidance for Tao Ye's work 12. In Tsai's 21-year career from 1999 to 2020, he has performed more than 1,300 performances worldwide.

Tsai played several important roles in many works of Cloud Gate, including the naked “young man in the garden” in *Dream of the Red Chamber*, the impressive solo in *Water Stains on the Wall*, the astonishing performance as the “mountain spirit” in *Jiu Ge*, in which his handsome image was shed by way of expressing the perturbation and distorted mentality of the character. Tsai also performed the pas seul in *Moon Water* at Kennedy Center in 2010, which as the Washington Post commented, echoed that of *The Dying Swan*, the masterpiece of Michel Fokine. Furthermore, his pas de deux in *Moon Water* and the *Pollen II* in *Rice* has earned him praise from dance critics worldwide. In Formosa, Tsai's performance as a featured dancer in the chapter “Li” also made a memorable impression on the audience.

Works that have participated in Cloud Gate include *Water Moon*, *Songs of the Wanderers*, *Legacy*, *The Legend of the White Snake*, *The Dream of Red Chamber*, *Smoke*, *Nine Songs*, *Cursive*, *Pine Smoke*, *Wild Cursive*, *Water Stains On The Wall*, *The Road To The Mountain /Chen Ying-Zhen's Landscape*, *Listening to the River*, *Formosa*, *White Water*, *Little Dusts*, *Rice* and *On the Heights*.



《In your rooms》舞作重建 / 張建明

Re-constructor of *In your rooms* / Chang, Chien-Ming

來自台灣，畢業於國立臺北藝術大學。在 2008 年加入侯非胥・謝克特現代舞團前，曾擔任台灣雲門舞集二團和瑞士伯恩芭蕾舞團（Cathy Marston 就任期間）的舞者。參與侯非胥・謝克特現代舞團作品有：《Uprising》、《In your rooms》、《政治媽媽》、《No Face》、《Political Mother: The Choreographer's Cut》、《Survivor》、《Sun》、《barbarians》、《Orphée et Eurydice》（英國皇家歌劇院製作）、《Grand Finale》和《Hofesh Shechter's Clowns》。2022 年起，開始擔任侯非胥・謝克特現代舞團二團排練總監，指導《Contemporary Dance 2.0》的演出。

Originally from Taiwan, Ming trained at the Taipei National University of the Arts. He went on to work with Cloud Gate 2 in Taiwan and Bern Ballett (Stadttheater Bern) in Switzerland under the direction of Cathy Marston before joining Hofesh Shechter Company in 2008.

Ming has performed in many of Hofesh's works including *Uprising*, *In your rooms*, *Political Mother*, *No Face*, *Political Mother: The Choreographer's Cut*, *Survivor*, *Sun*, *barbarians*, *Orphée et Eurydice* (Royal Opera House production), *Grand Finale* and Hofesh Shechter's *Clowns*.

In 2022, Ming is the rehearsal director for Shechter II, who performed *Contemporary Dance 2.0*.



《2023 冬之旅 - 被遺忘的人》作曲 / 張惠妮

Music Composition of 2023 *Winterreise~The Forgotten People* / Chang, Hui-Ni

現任教於國立臺北藝術大學舞蹈系、台北市立大學舞蹈系。

出生台灣彰化，畢業於國立藝術學院（現國立臺北藝術大學）音樂系研究所。曾師事作曲家林進祐、潘皇龍、盧炎；2000-2001 年於巴黎國際藝術村（Cité Internationale des Arts）駐村，跟隨巴黎國立高等音樂舞蹈學院 (CNSMD de Paris) 作曲教授 Guy Reibel 學習。多年來投注於跨領域音樂合作、音樂理論教學與個人音樂創作。代表作品 包括：舞蹈劇場《失。去》；《星空下的舞會》、《雨露霜雪》（台北世紀合唱團委託創作）；吳易珊、郭瑞文、舞人舞團聯合創作《像生》；吉他五重奏《五言詩》（廣藝基金會委託創作）；〈Lumière〉擊樂七重奏（台北打擊樂團委託創作）；獨角室內歌劇《As the Swallow Flies》；吉他獨奏〈The Passing Blue〉、〈Errance〉（山下和仁委託創作）；音樂劇場《The Golden Sculpture》、《Rhapsody on a Windy Night》……等。

Currently teaching in TNUA Dance Department and University of Taipei Dance Department. Born in Changhua, Taiwan. She graduated from National Institute of the Arts (now known as TNUA), Music Department MFA, studied composition with Lin, Chin-Yow, Pan, Hwang-Long, Lu, Yen. In 2000-2001, she resided in the Cité Internationale des Arts in Paris and studied with Prof. Guy Reibel from CNSMD de Paris. Hui-Ni has worked many years with interdisciplinary works, offering Music, Music Theory and Musical Creativity.

Her representative works included:

Dance Theatre *For-Get*; Chorus works *Avis Rain dew frost and snow*; and took part in making music for Wu, Yi-San, Kuik, Swee-Boon and T.H.E Dance Company Collaboration *The Ordinary Man*; Guitar Quintet *Five characters poem*; Percussion Septet *Lumière*; Mono Opera *As the Swallow Flies*; Guitar Solo *The Passing Blue*, *Errance*; Experimental Music Theatre *The Golden Sculpture*, *Rhapsody on a Windy Night*...etc.



《誕生於出口的裂縫》 音樂作曲暨編輯 / 排練指導 / 蘇胤勝

Music Composition & Edit / Rehearsal Director
of *Revealing fragments amidst the crevice* Su, Yin-Sheng

國立臺北藝術大學舞蹈系七年一貫制畢業，現為自由工作者涉略領域包含舞蹈、音樂製作、數位行銷、數位廣告投放等。2021~2022 跨際數位行銷有限公司擔任行銷企劃、專案管理、廣告投放。2018~2021 雲門舞集，隨團在各國巡演曾參與重要作品：林懷民《關於島嶼》、《行草 - 千字文》、《松煙》、《白水》、鄭宗龍《毛月亮》、陶冶《12》等。在校期間參與作品：桑吉加《火柴人》、布拉瑞揚《勇者》、林佑如《有一點裸體》、島崎徹《The naked Truth》、林懷民《行草選粹》、張建民《黑洞》。具 TRX-STC 懸吊訓練師、飲料調製丙級技術士、Google ads 搜尋廣告、多媒體廣告、購物廣告、數位行銷證照及 Google analytics 證照。

Graduated from Taipei National University of Arts' seven year programme under the Department of Dance, Yin Sheng is a freelancer in various fields including dance, music production, digital marketing and digital advertising.

During his dance training at TNUA, Yin Sheng worked closely with established choreographers

by participating in numerous projects, namely *STICKS-Excerpt* by Sang Jijia, *Warriors* by Bulareyaung Pagarlava, *The Naked Truth* by Toro Shimazaki, *Cursive-Excerpt* by Lin Hwai-min, *Black Hole* by Chien-Ming Chang.

Subsequently, as a professional dancer at Cloud Gate Dance Theatre from 2018 to 2021, Yin Sheng toured with the company worldwide and performed numerous renowned performances such as Lin Hwai-min's *The 45th Anniversary Gala Program*, *Dust*, *White Water*, *Formosa* and *Pine Smoke*, as well as Cheng Tsung-Lung's *Lunar Halo* and *12* by Tao Ye.

Besides dance, he also explores his interests in other fields like being a TRX-STC suspension trainer and beverage mixing technician. His passion for other disciplines has allowed him to attain various achievements and certifications such as Google Ads search advertising, Multimedia advertising, Shopping advertising, Digital Marketing certificate and Google analytics certificate.

To further enhance his experience, he also worked at Cross-International Digital Marketing Company Ltd as a supervisor for marketing planning, project management and advertising from 2021 to 2022.

《In Your Rooms》排練指導 / 王元俐

Rehearsal Director of *In your rooms* / Wang, Yuan-Li

國立臺北藝術大學舞蹈學系專任講師，曾任國立臺北藝術大學舞蹈學系兼任講師 / 專案執行製作人、國立臺灣體育運動舞蹈學系兼任講師。畢業於國立臺北藝術大學（以下簡稱北藝大）舞蹈系、舞蹈研究所，主修瑪莎·葛蘭姆技巧現代舞表演與教學，師承羅斯·帕克斯 (Ross Parkes)，期間曾演出林懷民、羅曼菲、張曉雄、古名伸、何曉玫…等編舞家作品，亦曾代表學校前往澳洲與德國交流演出，畢業隨即進入「雲門舞集」，離團後，成為自由舞蹈工作者，持續從事舞蹈表演，於諸多國際巡演中登臺演出，加拿大、北京、廣東、香港等地，亦在澳亞藝術節中與李·華倫合作演出《契合》(Not According to Plan)。同時更投身於舞蹈教學領域，於2012年起連續五年受邀至北京師範大學藝術與傳媒學院舞蹈研究所擔任當代舞蹈技法客座講師，亦曾受邀為香港舞蹈團擔任當代技法教師以及作品排練指導。舞蹈教學與舞作重建、排練經驗豐富，重要作品有：羅曼菲《梭巡》(2015)、李·華倫 (Leigh Warren) 《Never Mind the Bindies》(2017)、尤里·季里安 (Jiří Kylián) 《Soldier's Mass》(2018)、張曉雄《拉赫曼尼諾夫隨想-墓誌銘》(2019)、張建明《隱匿之聲》(2019)、桑吉加《火柴人》(2021)...等。

Wang Yuan-Li graduated from the Graduate Institute of Dance Performance at National Taipei University of the Arts. She is currently employed as a full-time lecturer at the Department of Dance, National Taipei University of the Arts. She has previously worked as an adjunct lecturer and project executive producer at the Department of Dance, National Taipei University of the Arts, and as an adjunct lecturer at the Department of Sports Dance, National Taiwan Sport University.

She graduated from the Department of Dance at the National Taipei University of the Arts (referred to as Taipei National University of the Arts, or TNUA). Her major was Martha Graham technique in modern dance performance and teaching, under the guidance of Ross Parkes. During her studies, she performed works by choreographers such as Lin Huai-Min, Lo Man-Fei, Zhang Xiao-Xiong, Gu Ming-Shen, and Ho Hsiao-Mei. She also represented the school in performances during exchange programs in Australia and Germany.

After graduating, she joined Cloud Gate Dance Theatre. Following her time with the company, she became an independent dancer, continuing her dance performances. She has appeared on stages in various international tours, including Canada, Beijing, Guangdong, Hong Kong, and collaborated with Leigh Warren in the production "Not According to Plan" at the OzAsia Festival. Simultaneously, she dedicated herself to dance education. From 2012 onwards, she was invited for five consecutive years as a guest lecturer for contemporary dance techniques at the Dance Research Institute of the School of Arts and Media at Beijing Normal University. She was also invited as a contemporary technique teacher and rehearsal director for the Hong Kong Dance Company.

With extensive experience in dance teaching and choreography, some of her significant works include Lo Man-Fei *Patrol*, Leigh Warren's *Never Mind the Bindies*, Jiří Kylián's *Soldier's Mass*, Zhang Xiao-Xiong *Rachmaninoff's Elegy - Epitaph*, Chang Chien-Ming's *Disappearing Sounds*, and Sang Jijia's *Matchstick Men*, etc..





《In Your Rooms》排練指導 / 張杰瀚

Rehearsal Director of *In your rooms* / Chang, Chieh-Hann

畢業於國立臺北藝術大學舞蹈系七年一貫制。自由藝術工作者，遊走於歐、亞大陸，專注表演與創作。長期合作英國 Hofesh Shechter Company，亦協助舞團海外授權經典作品之重建排練。2018 年畢業於國立臺北藝術大學舞蹈學系，旋即加入中國廣東現代舞團並擔任舞團排練指導、訓練導師與舞者。同年隨團巡演歐洲多個城市、紐西蘭以及中國各地。2020 年，加入英國 Hofesh Shechter Company II，擔任專職舞者一職，工作期間參與舞團重點發表項目，包括經典作品《Political Mother Uploaded》重製，並隨團巡演歐洲各地超過百場；參與舞團囊括多個重量級影像藝術節之獎項（如 Cannes World Film Festival）的《Political Mother: The Final Cut》。隔年，參與舞團與丹麥哥本哈根歌劇院共製的《Light - Bach Dance》，並在丹麥歌劇院以及法國巴黎愛樂等場地巡演。返台期間參與玫舞集年度製作《親愛的》演出；活躍於各大表演藝術平台進行舞蹈創作之交流，同時策劃、發表個人創作作品，《小孬孬》與《25:45 丑時三刻》。曾任著名舞蹈家指定舞蹈重建與排練指導，包括舞蹈大家張曉雄的《無定向風 I》、《無定向風 III》、《迷狂》，以及旅歐舞蹈家張建明的《黑洞》和《隱匿之聲》等。

Chieh-Hann Chang is currently a freelance artist, specializing in participating in various dance projects as a performer and producer. He is also engaged in dance productions with the renowned UK-based Hofesh Shechter Company.

Graduated in 2018 with a degree in Dance from the National Taipei University of the Arts. Following his graduation, he joined the Guangdong Modern Dance Company in China, serving as both a rehearsal director and a dancer. His time with the company involved extensive touring, including performances in France, Portugal, New Zealand, and various provinces in China.

In 2020, Chang became a part of the UK's Hofesh Shechter Company II as a professional dancer. During his tenure, he contributed to the reimagining of the company's acclaimed work, *Political Mother Uploaded*. This endeavor resulted in over a hundred performances across Europe. In parallel, he actively engaged in dance video production, notably working on *Political Mother: The Final Cut*, which garnered accolades at multiple film festivals, including the Cannes World Film Festival.

In 2021, he was involved in a collaborative project with the Hofesh Shechter Company and the Royal Danish Opera in Copenhagen, leading to the creation of *Light - Bach Dance*. The production saw successful performances in the Danish Opera House and the Philharmonie de Paris.

Upon returning to Taiwan, Chang continued his career as an independent dancer, participating in the production and performance of *Dear* with the He Meimage dance in 2023. He also undertook solo projects, including *Coward and 25:45 Quarter to...* showcased on various platforms. Additionally, he actively contributed to the dance community through choreography and exchange initiatives.

Within Taiwan, Chang has held numerous positions as a rehearsal assistant and director. Notable collaborations include working with renowned artists such as Zhang Xiaoxiong on projects like *Dance in Jet Strength I*, *Dance in Jet Strength III*, as well as collaborations with Zhang Chien-Ming on *Black Hole* and *Invisible Sound*.

《In Your Rooms》服裝重建

《2023 冬之旅 - 被遺忘的人》服裝設計 / 方初惠

In your rooms Costume Reconstruction

2023 *Winterreise~The Forgotten People* Costume Designer / Fang, Chu-Hui

國立臺北藝術大學舞蹈學系畢業，實踐大學時尚與媒體設計所碩士，自 2000 年起擔任舞蹈學系年度展演執行製作，並重建、製作及管理服裝。現為國立臺北藝術大學舞蹈學系助教。曾為楊銘隆《偶術》、郭曉華《阿 Q 隨想》、《舞花武旦》、林惟華《激灑》、范文《迷悟》、邱素貞《月下》、謝杰樺《灰階混亂》、李名正 / 吳品儀《閣樓裡的那個人》、楊雅嬪《純·淨》、程偉彥《魄》、《墨潮》、服裝重建《阿美族奇美部落年祭歌舞》、《卑南大獵祭》、《阿美族太巴塢年祭歌舞》、瑪麗·魏格曼《死亡之舞 II》、張建明《隱匿之聲》、李華倫《無畏蒺藜》。

Chu-Hui has a BFA in Dance from the Taipei National University of Arts, MA in Fashion and communication at the Shih Chien University. She is the executive producer of the TNUA Dance Department, reconstructing, making and managing costumes, whilst also working as a teaching assistant of the TNUA Dance Department. She has designed costumes for Yang Ming-Lung's *Occasion*, Lin Wei-Hua's *Ripple*, Kwok Hiu-wah's *A. Q* and Wu-Hua-Wu-Tan, and Cheng Wei-Yen's *Spirit*. She has reconstructed costumes for Harvest Festival of KIWIT Village Amis Tribe, *Songs and Dances* of Ilisin, the *Annual Ritual* of Tafalong Amis, *Mangayau*, Mary Wigman's *Totentanz II*, Chang Chien-Ming's *Disappearing Sounds*, and Leigh Warren's *Never Mind the Blinds*.





《誕生於出口的裂縫》服裝設計 / 曾 宇 瑄

Revealing fragments amidst the crevice Costume Designer / Tseng, Yu-Hsuan

畢業於實踐大學時尚設計學系，現就讀國立臺北藝術大學劇場設計研究所，主修服裝設計。

Graduated from Shih Chien University, Bachelor of Fashion Design. Currently studying her masters in Stage Design with TNUA, Majoring in Costume Design.



《誕生於出口的裂縫》服裝設計 / 張 綺 文

Revealing fragments amidst the crevice Costume Designer / Chang, Chi-Wen

國立臺北藝術大學劇場設計學系主修服裝，《青鳥》畢製服裝設計。

Currently Majoring her Bachelor in Clothing Design, TNUA. She designed costumes for performance *Qing Niao*



《In your rooms》重建技術指導 / 艾 倫・瓦 倫 丁

Technical Advisor for *In your rooms* / Alan Valentine

在侯非胥・謝克特現代舞團擔任燈光設計超過十年，並多次參與《政治媽媽》、《Sun》、《Barbarians》和《Double Murder》等作品的巡迴演出。已與侯非胥・謝克特舞團二團工作超過三季。他同時也替英國 Rambert 舞團重建《Alonzo King's Following》、《the Subtle Current Upstream》等作品，並參與 Rambert 舞團二團英國巡演。除舞蹈類作品，瓦倫丁也替英國中型劇場的演出製作和音樂劇設計燈光。。

Alan has worked as a relighter for Hofesh Shechter Company for the last 10 years, touring with *Political Mother, Sun, Barbarians and Double Murder*. He has also completed 3 seasons for Shechter II.

He has also worked for Rambert on a restaging of Alonzo King's *Following the Subtle Current Upstream*, and for the Rambert2 UK tours.

When not working on dance, Alan is a lighting designer for mid-scale UK theatre touring productions, and new musical theatre.



燈光設計 / 戴 案 如

Lighting Designer / Tai, Cai-Ru

屏東人，12 歲起穿梭於劇場之間，現以燈光設計為業，以傳承傳統戲曲為志。曾學習歌仔戲多年，工旦角；後進入國立臺北藝術大學劇場設計學系就讀，主修燈光設計。2017 年以《Gravity 重力》入圍世界劇場設計展 (WSD) 新銳組燈光設計。其設計專注於處理表演者的動態，以燈光創造時間、空間，隨表演流動。

近期燈光設計作品包含：可揚與他的快樂夥伴《在大道與廣場之間遇到一頭大象》、曉劇場《戰士乾杯》、人尹合作社《馬麻，我什麼時候可以長大》、2021 焦點舞團《非償製造》、2020 焦點舞團《辦什麼派對》、2019 焦點舞團《朵》等。

Cai-Ru was born in Ping Tung, Taiwan. She holds a BFA degree from the Dep. of Theatrical Design and Technology at the Taipei National University of Arts. Tai first met theatre at the age of twelve as a Taiwanese Opera actress, and later discovered her passion for lighting design in her first year of university. In 2017, her work “Gravity” was nominated for World Stage Design Emerging Lighting Design. Her design focuses on creating time and space and makes light flow on stage.

Recent lighting design works include:

Happy Colas's Friends: *Elephant in the _*, Shinehouse Theatre: *To the Warriors!*, Zen-Yi Production: *When the Times Come*, Focus Dance Company: *Prime Time*, Focus Dance Company: *After Party*, Focus Dance Company: *Cumulus*



舞台監督 / 曾 百 瑜

Stage Manager / Tseng Pai Yu

畢業於國立臺北藝術大學舞蹈學系，2016 年加入玉舞蹈劇場擔任舞者，現為自由藝術工作者。曾與舞蹈生態系創意團隊、牧夫肢間舞團、行行製作等團隊合作演出。

表演之餘，同時接觸劇場幕後工作，喜歡以不同的角色參與製作，用表演者的視角出發，掌握作品呼吸感，並持續嘗試與各種演出形式合作。近年擔任兩廳院青銀共創暨身體微旅行呈現演出、劉奕伶《Game On》、田子平《失重計劃 III：摺疊震盪》、鐵支路邊創作體《轉生》、野草舞蹈聚落《無形》、舞蹈生態系創意團隊《媽的，噓》、易製作《易色》、行行製作《當我們 __ · __ We are》、焦點舞團及北藝大舞蹈學院展演之舞監。於 2020 年創作社劇團《孽子》舞台劇擔任舞蹈助理。

Tseng Pai-Yu graduated from the School of Dance, Taipei National University of the Arts. In 2016, she joined Jade Dance Theater as a dancer and is currently a freelance artist. She has performed in works by Dancecology, Bemove, and Bourrée Studio.

In addition to performing, she is also involved in theater technical work. She enjoys participating in productions in different roles, starting from the perspective of a performer to grasp the essence of the work and continuously collaborate with various performance forms. In recent years, she was the stage manager of Body Detour x NTCH Intergenerational program, Liu I-Ling Game On, Tian Zi-Ping Weightlessness Plan III - Folding Oscillation, Tigiloubeen Creative Troupe The Transformation, The Tussock Dance Theater FORMLESS, Dancecology Mothership, Yi Production Deviate, Bourrée Studio __ We are, Focus Dance Company and TNUA School of Dance's Annual Performance. In 2020, she was the dance assistant for Creative Society Crystal Boys.

國際專案執行 / 林 怡 棻

International Project Co-ordinator / Lin, I-Fen

現任國立臺北藝術大學舞蹈學院專任講師。自北藝大舞蹈系畢業後，曾擔任雲門 2 舞者。赴美就讀期間，獲全額獎學金，並於雅各枕舞校（The School at Jacob's Pillow），演出 Hofesh Shechter, Didy Veldman, Tero Saarinen, Helen Pickett 等藝術家之作品。2010 年獲鹽湖城論壇報（The Salt Lake Tribune）評選為年度「最受矚目舞者」，隔年舞作《BLANK》獲鹽湖城週報（Salt Lake City Weekly）評選為「最佳年度編舞」。取得舞蹈碩士學位後，曾於美國猶他大學 (University of Utah) 舞蹈系、臺灣國、高中舞蹈班、北藝大藝術資源暨推廣教育中心授課。2018 年為國家兩廳院樂齡計畫設計「玩舞工作坊」教案及授課，並在甄選與排練後，帶領數十位樂齡表演者，於兩廳院實驗劇場推出製作《該我上場》。目前正攻讀舞蹈博士班，與舞蹈課程研究相關之論文曾獲《藝術教育研究》、《美育》等期刊收錄；近年編創作品包括：2017《幻變之境》、2020《Surge》、2023《Stick2gether》... 等。

Lin, I-Fen obtained a B.F.A. in Dance from Taipei National University of the Arts and danced with *Cloud Gate 2* from 2005 to 2007. While pursuing her M.F.A. degree in the U.S., I-Fen had



the privilege of performing and collaborating with esteemed choreographers including Hofesh Shechter, Tero Saarinen, Didy Veldman, and Helen Pickett during two summer sessions at The School at Jacob's Pillow; and was recognized with the prestigious Lorna Strassler Award. Right after completing her master degree, she was asked to teach as a full-time faculty member at the University of Utah's Department of Modern Dance. In 2010, The Salt Lake Tribune named her a "Dancer to Watch." Her choreographic work, *BLANK*, received critical acclaim and was nominated as "The Best of 2011" by Salt Lake City Weekly. Since 2018, she has joined the National Theater and Concert Hall's "Creative Aging Project," for which she designed and led a succession of dance workshops tailored for seniors. These workshops culminated in an evening-length performance titled *It's My Turn!* showcasing the belief that everyone can dance. Currently, I-Fen is nearing the completion of her Ph.D. in Dance, while she continues to inspire as a full-time lecturer at Taipei National University of the Arts. Her research papers related to dance education have been featured in journals such as *Research in Arts Education* and *Journal of Aesthetic Education*. Her recent choreographic works include *Morphic Enclave* (2017), *Surge* (2020), and *Stick2gether* (2023).

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國立臺北藝術大學 舞蹈學院

TNUA School of Dance

舞蹈學院簡介

創立於1983年，秉持本校創校宗旨及教育方針，融合東方與西方，跨越傳統與現代，兼顧學術與實務，以培育文、史、哲、美兼修的「全人」教育為目標。結合本校音樂、戲劇、美術、文化資源、電影與新媒體、人文等各領域之藝術資源，以國際化、專業化、跨界化為佐，建立獨特的身體語彙、表演創作風格，以及傑出的教育體系和學術文化風貌，期許以當代臺灣舞蹈新風貌，展現國際引領之地位。

舞蹈學系五年制（1983~2005）

舞蹈學系成立於1983年，為五年制的舞蹈專業科系。凡高中畢業或具同等學力資格之考生，均可參加本校自辦之單獨招生考試。在課程規劃上採舞蹈專業術科中國舞蹈、現代舞蹈與芭蕾舞兼顧，並以能力分班進行教學，培養學生發展獨具特色之身體語彙。舞蹈學系五年制於2005年走入歷史。

舞蹈學系七年一貫制（1998~）

成立於1998年，教學目標以東西方身體語彙為鍛鍊基礎，加以人文素養課程培養學生獨立思考能力，創造出多元豐碩的風格和傑出之專業表演人才。學生除參與學院年度展演、表演、創作期末呈現之外，並與美、澳、日、韓、法、德等國進行交換學習，從演出大師經典舞作及國際交流活動中拓展專業深度。為充實演出經驗，奠定就業基礎，更以準專業舞團型態的『焦點舞團』在校內外演出。畢業生在國際舞台和專業教學方面人才輩出，成績亮麗。

舞蹈研究所（1992~2020）

本學院於1992年成立臺灣第一個舞蹈碩士班，分表演及創作兩組。2003年擴增為舞蹈表演及舞蹈創作兩研究所，提供表演、創作機會及紮實學術研究基礎。2005年增設舞蹈理論研究所，分為教育與評論兩項主修。2009年舞蹈表演所及舞蹈創作所為學習領域之相輔相成，合併為舞蹈表演創作研究所，舞蹈理論所為擴大學習領域，更改主修名稱為教育研究主修、文化研究與評論兩項主修。2011年因應資源整合，二所整併為舞蹈研究所，並以學籍分組下設表演創作組（M.F.A.）及理論組（M.A.）兩組。2013年成立臺灣第一個舞蹈博士班（Ph.D.）。

舞蹈學系碩士班（2020~）

2020年因應系所資源整合、以及深化專業分享，整併舞蹈學系碩士班，下設舞蹈表演、舞蹈創作、理論與跨域身體實踐三項主修。其中舞蹈表演、舞蹈創作主修於二至四年內修畢50學分，完成畢業製作與報告，獲藝術碩士學位（M.F.A.）；理論與跨域身體實踐主修於二至四年修畢36學分，完成學位論文，獲頒碩士學位（M.A.）。教育目標以培育跨領域舞蹈人才、重視舞蹈與身體的展演以及理論實踐，加強科際對話為主軸。課程規劃除各主修專業必修課程外，提供八大選修課程學群：「舞蹈原創性探索」「身體表演實務研究」「身體與科藝」「劇場實務」「文化研究與身體理論」「表演策展與劇場構作」「舞蹈教育與社會實踐」「身心科學與應用」，提供彈性、交織的選課，增廣藝術視野。

舞蹈學系博士班（2020~）

本院於2013年成立臺灣第一個舞蹈博士班（舞蹈研究所博士班），2020年因應系所整併，更名為舞蹈學系博士班，以提昇華語文區舞蹈研究的深度與廣度、培養具有研究精神與實力的未來高教師資、厚實舞蹈表演與創作人才的研究與論述能力為目標。人才培育重點強調立基在地文化脈絡、具備國際視野、並擁有跨領域與跨文化之研究與著述能力。

School of Dance, Taipei National University of the Arts (TNUA)

Taiwan's TNUA School of Dance is equated with artistic excellence around the world. Since its establishment in 1983 by renowned Choreographer Lin, Hwai-Min, the Dance School has been recognized as a formidable international center for dance. The world-class faculty of choreographers, performers, practitioners, scholars and educators have led the program and facilitated the development of young artists. Throughout the years, TNUA alumni have gained respect and international acclaim as professional choreographers, dancers, teachers, and researchers.

The TNUA School of Dance comprises Undergraduate and Graduate Programs. The Department of Dance offers a seven-year Bachelor of Fine Arts (BFA) degree that spans three years of high school and four years of college education. The Graduate program offers three degrees: the Master of Fine Arts (MFA) in Performance and in Choreography, the Master of Arts (MA) in Cross-Disciplinary Corporeal Theories and Practice, and the Ph.D. in Dance Studies. TNUA aims to educate and engage students across a comprehensive range of embodied cultural disciplines, from traditional to contemporary dance with respective theories and practices. The faculty seeks to balance the excellence of conservatory training with a broad academic education. The School of Dance offers an interdisciplinary learning environment, with collaborations and connections across TNUA's other school entities, including Music, Theatre Arts, Fine Arts, Film and New Media, Humanities, and Culture Resources.

TNUA graduates possess a distinct dance perspective featuring embodied rigor and a growth mindset toward a broad spectrum of performance practices. This perspective is evident in the accomplishments of the faculty and alumni who lead contemporary dance culture in Taiwan. Many bring their international acclaim and recognition in returning to TNUA from around the world.

Undergraduate Program

Movement Practice courses in this seven-year program are divided into four areas: Sino and Asia Dance, Euro-American Dance, Movement Exploration, and Dance Practicum. Academic studies include Humanities, Literature, Social Science, Communication and New Media, Histories and Art Appreciation. With this blend of studies, students enhance their critical and independent thinking abilities, onstage and off.

After three years of fundamental high school training, students will be evaluated to advance into professional study at the university level. Students complete a curriculum of 130 required credits for the BFA degree. Apart from admitted TNUA High School applicants, the BFA class is comprised of applicants accepted from the larger Taiwan and international dance world by standard application and audition processes. BFA candidates perform every semester, working closely with faculty and various guest artists. The Focus Dance Company features dancers from the senior class, which tours throughout Taiwan and abroad. In recent years, advanced dancers have also taken advantage of inter-collegiate performances designed to create collaborative opportunities with students worldwide. Recent exchange projects have taken place in Australia, France, England, Japan, South Korea, and the USA. All of these opportunities serve to prepare emerging artists for successful careers in dance.

Graduate Program

Taiwan's first master's program in dance was established at TNUA in 1992. The goals are to cultivate excellence in creative dance arts practice and scholarship. Students are encouraged to investigate cultural and performance theories, and engage in researches into transcultural and multi-disciplinary practices.

The major areas of study for our Graduate students include Movement Research and Choreographic Exploration, Somatic Studies, Repertoire and Reconstruction, Dance and Technology, Production Design, Dance Dramaturgy, Performance Curation, Cultural Studies and Corporeal Theories, as well as Dance Education and Social Engagement.

MFA Performance and MFA Choreography

Performance and Choreography majors collaborate in generating an advanced and dynamic culture of performance at TNUA. The two tracks focus on creative excellence in the movement languages of dance, from studio rigor to live production to interdisciplinary performance and dance-for-camera. Although there is a shared and overlapping curriculum, their capstone concert production requirements differ with respect to their focus. The MFA in Dance is earned based on completing 50 credit hours of coursework, a culminating MFA capstone concert, and a written thesis paper supporting the concert production. Student works are promoted locally and internationally through the exchange, invited or adjudicated performances. Their choreographies and performances have been presented on various international platforms in the USA, Australia, France, India, Indonesia, Hong Kong, Singapore, and Malaysia.

MA in Cross-Disciplinary Corporeal Theories and Practice

The program encourages pursuing post-graduate studies in dance research through theoretical and academic framings. Cross-field dance research is the focus. Dance is seen as a performance practice engaged with interdisciplinary dialogue and supported by theoretical fluency. Besides requirements such as Research Methodology in Dance, Theories and Issues in Dance Studies, electives are offered in Body and Movement, Aesthetics and Criticism, Dance Histories, Cultural Studies, Education and Pedagogy. MA candidates have access to some technique and choreography course offerings. Our MA graduate students and alumni have presented their research at conferences held by international organizations such as the Dance Studies Association and the World Dance Alliance. Students who enter the Cross-Disciplinary Corporeal Theories and Practice track earn the MA in Dance upon completing 36 hours of coursework and submitting a written thesis. The length of study for the programs is two to four years.

Ph.D. in Dance Studies

Established in 2013, the Ph.D. in Dance program is the first in Taiwan. TNUA's Ph.D. in Dance Studies aims to promote culturally and historically contextualized dance studies in the larger Asian context. The program seeks to nurture doctoral standards in dance scholarship, research, and pedagogy. The program goals emphasize expanding understanding of local contexts of knowledge and their intersections with global visions, as well as the heightened critical inquiries in cross-disciplinary and cross-cultural studies. The students are expected to be fluent in theoretical discourses and capable of being engaged in international and intercultural dialogues.

International Engagements

TNUA is committed to developing and participating in international initiatives to elevate choreography, performance research, and dance scholarship. These initiatives are dynamic conduits for exchange between TNUA and international entities, artists, and students.

Guest Artists: The School of Dance has hosted renowned international guest artists and companies for master classes, lectures, workshop intensives, and staging repertoire. Guests have included: the Trisha Brown Dance Company, the Bill T. Jones Dance Company, the Martha Graham Dance Company, Sang Jijia, Toru Shimazaki, Helen Lai, Leigh Warren, David Krugel, and Xavier Le Roy. Recent staging of international repertoire masterworks includes William Forsythe's *Of Any If And* and Jiri Kylian's classics *Soldiers' Mass* and *Falling Angels*.

Student Exchange: The School of Dance has implemented student exchange relationships with international dance institutions for many years, accumulating a long-term exchange network. Currently, official Sister Schools for student exchanges include:

- Department of Dance, Ohio State University, USA
- School of Arts, Purchase College, State University of New York, USA
- University of Illinois at Urbana-Champaign, USA
- Folkwang University of the Arts, Germany
- The Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University, Australia
- Queensland University of Technology, Australia
- Zurich University of the arts, Switzerland
- Lyon Conservatoire National Supérieur Musique et Danse, France
- The Conservatoire de Lyon, France
- The Place, London Contemporary Dance School, England
- Trinity Laban Conservatoire of Music & Dance, England

International Dance Festivals and Residencies

TNUA was invited to enter the Centre National de la Danse, France (CND) "Camping" Art Festival in 2018, 2019, and 2023. The "Camping" Festival support had 10-15 TNUA students join with 150 students from 20 schools worldwide.

TNUA also has initiated noted dynamic exchanges in Asia, such as in the Southbound Project: *Fragrance of Living Water*. The 2019 -2022 interdisciplinary exchange between TNUA and Ho Chi Minh City Conservatory of Music, Vietnam, cumulated in a performance project for the Guandu Arts Festival, Taipei, Taiwan.

"Northern North Wind International Creation Platform: Japan Collaborative Project" This is a current exchange program in which respective choreography contests are held in Japan and Taiwan for their dance students. Winners then perform in a shared program touring between Japan and Taiwan.

